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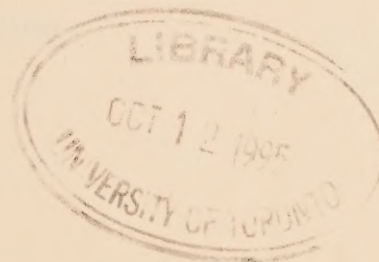
November 8 and 9, 1993

Toronto, Canada

Design on the Waterfront

Linking People, Places and Nature

WATERFRONT REGENERATION TRUST



1993 - 94 WORKSHOP SERIES

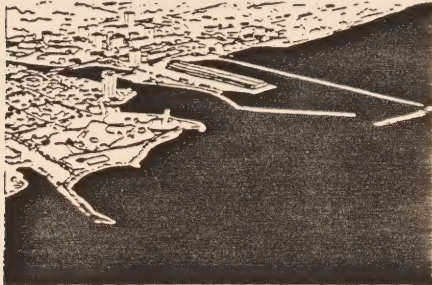


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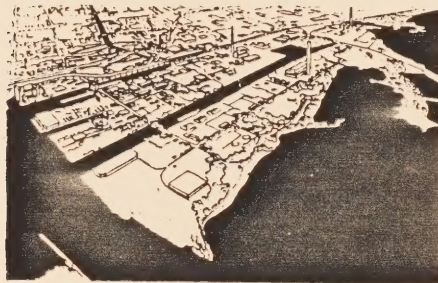
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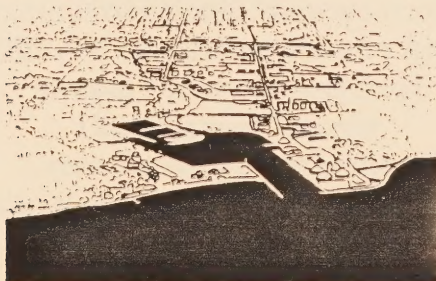
Mississauga/Port Credit Harbour Area



Lower Don Lands



Scarborough Centennial Industrial District Area



Oshawa Harbour Area

Workshop Sponsors

The *Design on the Waterfront Workshop: Linking People, Places and Nature*, which took place in Toronto on November 8 and 9, 1993, was made possible through the co-operation and support of 24 public and private sector partners:

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Waterfront Regeneration Trust

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The Design on the Waterfront Workshop was made possible through the support and assistance of many individuals and organizations. With Ken Greenberg's inspiration and the organizing committee's direction, the idea turned into a reality.

Debbie Williams of the Waterfront Regeneration Trust and Gary Fields, a post-graduate student under the Trust's Student Assistantship Program, worked hard and well to ensure a successful workshop.

We would like to thank the participants for their input into the workshop itself, as well as those who helped to prepare these proceedings, including the student volunteers from the University of Toronto who assisted by documenting the workshop group sessions.

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Debbie Williams	Waterfront Regeneration Trust

The Waterfront Regeneration Trust

In June 1992, the Government of Ontario created The Waterfront Regeneration Trust as a Schedule II Provincial Crown Corporation, now reporting to the Legislature through the Minister of Municipal Affairs. Its responsibility is to advise the Province on matters affecting the Lake Ontario waterfront from Burlington Bay to the Trent River. In carrying out this task, the Trust is a facilitator, bringing parties together to develop agreements on waterfront objectives and how to achieve them, including priorities and time frames. As the steward of the waterfront, the Trust advises the Province on the overall provincial interest in, and public values of, the waterfront.

The specific mandate of the Trust is to:

- establish a waterfront trail from Burlington Bay to the Trent River;
- co-ordinate programs and policies of the Government of Ontario and its agencies relating to waterfront lands;
- advise the Province on all matters relating to the use, disposition, conservation, protection, and regeneration of waterfront lands;
- serve as a resource centre and information clearinghouse for policies of the Government of Ontario relating to waterfront lands; and
- consult with the public to determine the public interest in the environmental integrity of waterfront lands.

The Province has asked the Trust to undertake five priority projects in the first two years of its operations:

- Lake Ontario Greenway Strategy;
- Garrison Common Implementation;
- Lower Don Lands Strategy;
- Toronto Central Waterfront Transportation Corridor Improvements Program; and
- Waterfront Partnership Agreements.

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Preface

For more than two decades, cities and towns in the Greater Toronto Bioregion have been returning to the waterfront as the frontier for economic regeneration and environmental remediation. While the jury is still out, it is fair to say that in terms of planning and designing places, the results are mixed so far. However, from the reactions to these initial efforts, it is clear that the public regards the waterfront as a precious resource that must be approached with great care.

In *Regeneration*, the final report of the Royal Commission on the Future of the Toronto Waterfront, we proposed that a broadly based ecosystem approach be adopted to guide waterfront planning and design in the Greater Toronto Bioregion. The provincial government has given the Trust the mandate to work with all levels of government, special-purpose bodies, citizens' groups, and the private sector to implement this approach.

Unfortunately, the debate about waterfront projects and endeavours rarely gets beyond regulations, to consider how to create design that results in appealing waterfront neighbourhoods, appropriate buildings, attractive open spaces, and healthy, resilient, natural environments.

The Waterfront Regeneration Trust, the Ministry of Municipal Affairs, and the Design Exchange worked with 21 agencies to co-sponsor a two-day workshop, *Design on the Waterfront: Linking People, Places, and Nature*, which took place on November 8 and 9, 1993.

The workshop began at the Fox Theatre in the Toronto Beaches area, with presentations from various people in fields directly or indirectly related to design. On the afternoon of the first day, participants were given the opportunity to visit one of the five waterfront places-in-the-making, chosen as workshop examples. The five sites were the Burlington

Downtown Waterfront East area, the Mississauga Port Credit Harbour Area, the Lower Don Lands in Toronto, the Centennial Industrial District Area in Scarborough, and the Oshawa Harbour Area. Later that evening, dinner aboard the Captain Matthew Flinders was followed by an opportunity to engage in informal discussions to engage in informal discussions and make sketches to develop ideas about the design opportunities for each of the five sites. Illustrators also assisted in this regard.

The next day of the workshop began with a second site visit, ensuring that everyone had the opportunity to visit two of the five places-in-the-making. Later that afternoon, Ontario Place was the setting for lunch followed by a guest speaker and group discussions on each site. These discussions were then capsulized and presented in the closing plenary session. A panel of four design professionals commented on the presentations, design opportunities, and the workshop in general.

This summary of the proceedings is based on the speakers' presentation notes, when those were available, and on notes taken throughout the workshop, either by representatives of the Trust or by volunteers including architecture and landscape architecture students from the University of Toronto.

SPEAKER ONE

*The Honourable David Crombie
Commissioner of the Waterfront Regeneration Trust*

Introductory Comments

I would like to welcome everyone here today, for the beginning of what will surely be two very exciting and interesting days as we explore design on the waterfront. I would like to thank all of our sponsors for making this event possible, including the owners of the Fox Theatre, for use of their theatre this morning. This place certainly brings back memories for me, as I am sure it does for many of you.

Why is design on the waterfront important? According to *Design With Nature*, by Ian McHarg and *The Last Landscape*, by William H. White, design is important because it focuses on the interactions between people and nature.

Four years ago, the Royal Commission's public hearings on the future of Toronto's waterfront highlighted the ecosystem approach as a basic philosophy. The issues of connecting the waterfront to the city, the interaction of humans and nature, and respect for the future gave rise to nine guiding principles. The waterfront should be: clean, green, accessible, open, diverse, connected, affordable, attractive, and useable. That is, activities on the waterfront should be respectful of its environment and have integrity in their design. The goal of this workshop is to examine how waterfront design can respect nature and consider the integrity of the interaction among people, places, and nature.

I look forward to participating in the workshop's events over the next two days, and to hearing the results which will follow.

SPEAKER TWO

*The Honourable Allan Pilkey
Minister without Portfolio, Municipal Affairs*

Introductory Comments

It is really encouraging to see this mix of architects, planners, municipal representatives, and visionaries getting together to respond to the call of our waterfront's regeneration. The wide range of interests and professions represented here tells me that the interdisciplinary approach to problem solving and planning is really taking hold.

I want to personally thank all of the many sponsors who have contributed to this important exercise. I cannot over-emphasize the importance of the design work, both to the future of Toronto and to the future of this province. In effect, you will translate into words and pictures what an ecosystem approach to planning is all about. You are taking theory one step closer to reality.

The details of your individual waterfront designs will, in many ways, represent the vision and the conscience of our community — the way we see ourselves, the way our social, economic, and environmental objectives can come into balance. The waterfront is such an important resource — environmentally, socially, and economically. We have to treat it with the respect it deserves.

Every time a shovel hits the dirt along this shoreline, we have to be confident that it adds to, and does not take away from, our enjoyment of this place. Design work has to be an integral part of the process, not an afterthought.

There is so much potential in a well-planned waterfront. It links our cities; it connects us with nature; it gives us a place to go and, for a little while, get away from the background noise of daily life.

This summer, when the Minister of Municipal Affairs announced, with municipal and private-sector partners, our funding for 12 waterfront trail

projects, we got a chance to get out to many of the sites you'll be visiting in your design exercise — in Burlington and Oshawa, for example.

There are some real opportunities to make a difference, to modify our landscape in ways that make us feel like we have really done something good and left something important in place for others to enjoy.

By working together, by listening — really listening — to others, we can do the things that need to be done to improve our communities. We can make a lasting difference.

My hope is that in 100 years, your children's children's children can look back and say, "They did the right thing back then". I can assure you that we are looking to you to help make the Greater Toronto Waterfront a very special place.

SPEAKER THREE

*Howard Cohen
President, Design Exchange*

Introductory Comments

What is design? It is a difficult term to define but, ultimately, the definition is less important than what design can accomplish. We can use it as a tool for forging links, problem solving, and creativity.

Design provides the tie between innovation and the marketplace: It takes good ideas and makes them work for people. The problem-solving aspect of design is the methodical process by which designers find a solution. Good designs are not magical answers that suddenly appear; design involves collaboration, choosing among options, testing and implementing. Excellent design is also creative and inspiring. It can make people feel good, and give them a sense of place.

We are now experiencing a rebirth of design, which is frequently used in cultural processes, and in industry and technology every day. Worldwide, design can be used to solve the conflict between manufacturing, building, and information management problems. Manufacturers use it in creation and packaging for industry. The superior design of manufactured goods has made companies less industrial and more service-oriented. In terms of building and creating cities, design turns agrarian societies (such as China) into substantial urbanized systems.

The focus of the world economy is changing from hard to soft services. Design has made information management one of the newest and fastest growing areas of the economy. The renaissance in design currently taking place all over the world has not yet hit Canada, whose future is still based on natural resources exports. However, world consumption of natural resources is currently decreasing, making it necessary to change to a value-added economy.

We must shift from a resource-based society if we hope to continue supporting a decent standard of living, from a 'made in Canada' society to a 'designed in Canada' society. Only if we regard design as a collaborative, problem-solving tool can we come up with ground-breaking and innovative solutions.

We must evaluate needs and avoid simplistic solutions in waterfront design. We also need to come back to problem solving, collaboration, and creativity. For example, many people have a negative view of high density development because they associate it with high crime levels; in actuality, however, high density is often ecologically sound planning design. Design can solve the seemingly opposed requirements of urbanization while maintaining the natural environment and the sense of joy that people experience on the waterfront.

Design can bridge the gap between urbanization and the need to preserve nature. It can be used to address these paradoxes and absorb them into our economic infrastructure.

The 1997 International Design Congress in Toronto is being built on Marshall McLuhan's ideas about the 'global village', and extends this to the 'humane village'. To be humane is to have a sense of compassion, generosity, and community with fellow humans and with nature. We seek a humane village: a world that fosters renewal of the human spirit in tune with the natural environment.

SPEAKER ONE

Peter Timmerman

*Institute for Environmental Studies, University of Toronto/
International Federation of Institutes for Advanced Study*

Historical and Current Design Context

WHY ARE WE DRAWN TO THE WATERFRONT?

*If a better economic and political model is to be created, then
perhaps more than ever before it must derive from profound
existential and moral changes in society.*

- Vaclav Havel, *Power of the Powerless*, 1978

Why are we drawn to the waterfront? Why regeneration, why restoration, why this, why now?

Apart from the immediate version of that question — why are we meeting for the next two days? — what is it that has engaged so many people in projects associated with the waterfront, and now with the Waterfront Regeneration Trust? Speaking as an outsider to the process, I believe there are many common reasons for being attracted to any waterfront. Some are psychological. I believe it was Malcolm Lowry who said that whenever one approached a large body of water, a new baptism was in the offing.

Other reasons are ecological: waterfronts represent the meeting place of two quite different ecosystems, between which an energy transfer takes place; they can, therefore, be tapped into as an energy source or sink — which is why people have settled on the water's edge since the beginning of history.

In a more focused way, we could ask why the Royal Commission on the Future of the Toronto Waterfront found the "ecosystem approach" so appealing, why its *Watershed* and *Regeneration* reports rely heavily on such concepts as ecosystem integrity, sustainable development, greenways, and the biosphere. Was it simply a response to an environmental fad? Why did these concepts and approaches seem to be so helpful? Why did they seem to resonate with the communities of concern that have developed

around the waterfront and the regeneration process? Why has the move into ecological approaches been so powerful?

What I want to suggest is that the Waterfront Regeneration Trust attracts people because they intuitively sense that it is one place where a regeneration of politics is being worked out in the context of global ecological change.

In talking about this, I hope I can fulfill a request made by the Workshop organizers: that I put the themes of this Workshop and the continuing work of the Waterfront Regeneration Trust into a larger context. It is this larger context that is often so difficult to find, and that is so necessary to helping organize and sustain the people and groups that must work daily on bits and pieces of such an innovative enterprise. The articulation of a context may provide the rest of us with clues and connections on the ways we can stimulate creative new contributions to the overall waterfront process. I stress again that my remarks are those of an outsider, and are in no way the responsibility of the Trust.

These days, when I am asked to put things into a larger context, I cannot resist bringing into play the familiar, powerful, and still stunning image of the Earth photographed from space; it captures and invokes one primary force behind what has been happening here on the waterfront and elsewhere. I mention it even though the image has become a genuine cliché, one that many people believe has almost completely used up its political oomph. Nevertheless, I believe that we have only just begun to be truly affected by its influence.

The Earth image provides the largest useable context or framework within which we must now necessarily operate. The image has been thrust upon us, both through its unexpected delivery onto the wharves of our imaginations by a lunar voyage designed for other purposes, and through the mounting pressure of the interlocking planetary-scale ecological changes that the image so beautifully and forcefully expresses.

Part of its beauty is that it has been thrust upon us without prior warning, rather than being a purely intellectual choice of framework that we can take or leave alone. It reminds us that humanity must now concern itself with the implications of our increasingly burdensome presence here on earth, and on a scale commensurate with the possible consequences.

More broadly, I would argue that what the image embodies and expresses is slowly re-orienting all the other frameworks which operate within it, partly because these are beginning to be tested against their ability to contribute to sustaining life on earth. After all, without the continued maintenance of this physical framework, all our social, intellectual, and

cultural constructs will disappear. This is humbling to our pretensions, but restorative to our sanity.

Of course, the big problem is trying to work out how this largest of all useable frameworks affects us on a daily local basis. Can we really orient ourselves around something this planetary? While I do not fully understand it, I nonetheless want to argue that the Earth image is driving (or perhaps embodying) shifts in meaning that have brought to the waterfront some people who are particularly sensitive to those shifts.

While I do not want to dwell on it, the Earth image is inevitably laced with tension and irony, simply because it is seen from the outside — in fact, from what was once a God's-eye view of the world; but the person taking the picture, the camera that took it, etc., are cultural extensions of the planetary environment out in space, turning around to take a look.

While the Earth image is seen as the icon of all things green and natural, obtaining the image required the greatest technological effort in human history. The result is, therefore, at the same time both a cultural and a natural image. The image thus doubles back on itself, acting out a strange interplay between the external view and the internal viewer, embodying what has been referred to (especially by the late Marshall McLuhan) as a flip-flopping figure/ground relationship.



(Above) This fantastic view of earth was seen by the Apollo 17 crewmen during their journey toward the moon on their Lunar Landing Mission.

Even more important for our purposes, however, is the fact that the image is bounded, and finite. For at least two hundred years, we have been enthralled by Romantic images and philosophies of the infinite and unbounded; suddenly we are presented with a crucial, intensely powerful image of the finite and the bounded. Not only has the finite, the encircled, become the focus of intense meaning, but (as already suggested), its very boundedness is a requirement for the integrated global ecological system within we all operate.

This global boundedness — and the powerful irony of being utterly dependent on it, and yet able simultaneously to stand mentally outside it and look down upon it — also has its dark side (like the Earth itself). One aspect of the dark side is the possibility of seeing oneself as being trapped inside a global iron cage, a prospect now well on its way to fulfillment, thanks to satellite technology that can help drop cruise missiles onto any designated square metre of the planet's surface.

Even more complicated than issues of mere military power are the growing political implications of global interconnectedness and interdependence, of being part of a converging common future. Some people — environmentalists among them — delight in this prospect, while others recoil from it. What form is this interconnected future going to take? Are we going to be able to disconnect from some of this future if we choose? Are we discussing a new awareness of our ecological interdependence, or the interconnectedness of global media swamping us with endless images of disasters in distant places, or financial markets deciding on the fate of nations, or the prospect of "managing the planet", or what?

Let me unpack one or two of these themes a bit more.

Our modern history, especially in North America, has been devoted to images and ideas of the infinite and the unbounded. The model of development within which we grew up depended on it. We were always about to begin again in a new undeveloped space just over the beckoning horizon. Our controlling views have been of infinite elsewhere, not finite somewhere. The Earth, by contrast, is a finite somewhere. The waterfront is a finite somewhere. Barry Commoner once said that we can no longer throw things away, because there was no longer an away to throw them to. He meant this as an ecologist; but metaphorically it meant the end of infinite economic Romanticism and the arrival of finite ecological Classicism. Looking away is replaced by looking at.

Are we hemmed in by the prospect of, at last, having to take where we are seriously, or are we newly opened up? It is certain that, whether we like it or not, everything now circles back on us, doubles back, will not leave us alone — which is why a problem like waste management causes such

terrible grief to the previous world view still embodied in many of our institutions.

All this has created what I call an "implosion of sensibility": a focus on the finite, the local, and the everyday, where suddenly our daily lives and activities are made more meaningful because, finally, we have acknowledged that they bear some part of the interconnected burden of responsibility for the future of the earth.

My future is now tied up with the ultimate destiny of the piece of paper on which I wrote this. The reason recycling is so powerful a daily ritual — apart from its economic costs or benefits — is that it echoes this newfound meaning of simple daily tasks, a paying of attention to the implications of the ordinary which would not be out of place in the humble rituals of a monastic community.

The Earth is both a closed and an open system: biologically closed (as far as we know), but open to energy. When we look at the Earth from space, it looks as if there is a sharp line, a solid wall; but of course there is no line, just the end of the diffusion of molecules of atmosphere, or what some people call the biosphere. It is a kind of living contour line.

Perhaps it is more than a coincidence that we have been rediscovering the theme of internal boundaries and how critical they are to the maintenance of ecological integrity. To invoke another metaphor: we are captivated by the image of the cell membrane, of the semi-permeable wall, that is open to the outside but has enough structure to prevent internal dissolution.

Locally, we find ourselves picking up the same theme: how to balance the closed and the open. So we look for areas with semi-permeable boundaries and an internal structure — or perhaps it is these we are trying to create — like the waterfront and the regional watershed. Since these contribute to maintaining and sustaining the valued area, they have recently become noticed and have themselves become valuable. Over and over again on the waterfront (and elsewhere) we have been looking for the integrating, cohering boundary that will make the best local sense of what is contained within it, and expressed by it.

What else is this odd search for the semi-permeable, this current concern with boundaries doing for us? One thing it attempts to do is cope with our deeply ambivalent struggle with the immense pressure towards globalization and homogenization, where some of the dark side of being within one global system is now showing its face. We desperately want to have some manoeuvring room within which to decide what, of the global forces at work, we are willing to embrace and what we have to reject if we are not to have our identities dissolved. In just the same way, the semi-permeable wall of a cell constantly monitors, filters, and often pumps out

everything that is trying to dilute and destroy the internally differentiated, integrated living cellular structure. Yet the cell must remain open to the outside if it is to communicate, adapt, and survive.

Our similar fear of being dissolved or assimilated is a countertension to the obvious rapidity of the spread of the monocultural global socio-economic system. Interestingly enough, this shows up most starkly among the aboriginal or First Nations communities who are now among the primary sources of environmental rethinking: they are constantly stressing the need for rules, rituals, and bounds against our encroachment, and the need for spaces of their own within which they can regenerate their communities.

Is it an accident that a report like *Regeneration* should also speak so positively about the same sorts of things: about community and ecological rules that we break at our peril? I should emphasize that I am speaking here about what are known as "constitutive" rules, and not legal ones: those that constitute a game like tennis or an ecosystem like the human body, rather than the laws enforced by a court.

Resistance to global homogenization is a very powerful force among environmentalists, because one of their fundamental ethical norms is that substitutes cannot be found for elements of the environment. This norm derives, in part, from the same phenomenon I mentioned earlier: a new focusing of caring attention on specific locations and things.

Environmentalists are concerned about protecting this lake, that forest, these species; to environmentalists these are not, as economists like to say, fungible. As a result, in spite of certain obvious economic benefits, environmentalists tend to suspect free trade because free trade dissolves uniqueness in the acid bath of universal commodification. I occasionally suggest that the most unecological thing in the world is a level playing field, because keeping it level requires herbicides, pesticides, and frequent mowing.

In the same way, free trade in North America is based in part on huge ecological subsidies that are never mentioned, but that are designed to flatten the contours of time and space, so that produce shipped from California can undercut local agriculture all year round. The very serious question is: Do the rules of global economic integration break the rules of local ecological integration?

Less immediately political, perhaps, we are looking for — and this is echoed in the Earth image — a return of respect for the physical world, and the Waterfront Regeneration Trust exemplifies this. I like to argue that, in spite of what people say, we live in what is perhaps the least materialistic culture in history. For example, if we cared about materials, we would not treat them the way we do, not discard them the way we do.

In fact, we are a culture saturated in dreams, symbols, myths, and metaphors, which have become attached to physical objects; when the dream wears away, we move on to the next desirable dream-drenched object. It is another form of the drive for the infinite elsewhere, rather than a love for the finite somewhere.

Another contribution to our lack of interest in the physical world is that we have spent the last four hundred years very successfully decoupling ourselves from nature locally, buffering ourselves through technology from the variations of nature — but, of course, this has come at a price.

The biggest price is that we have failed to recognize that we are still firmly coupled to the planet globally. More ominously, we have recently discovered that much of what enables us to cut ourselves off locally is feeding back into the continuing global loop. So, for instance, as the planet gets warmer from climate change, more people will buy air conditioners (which now account for substantial amounts of energy use), which will make the planet warmer, which will make people buy more air conditioners, and so on.

A second serious price we have had to pay is that we can cut ourselves off from hearing the danger signals coming from our abused environment. For example, one way of coping with the fact that you cannot swim in Lake Ontario near here in late summer is to buy a swimming pool — if you have enough money.

The most important ecological fact about a swimming pool is that it is dead water. Anyone who owns one knows that the basic urge of a pool is to turn itself back into a lake, beginning with algae. That is why you have to keep dousing it with chlorine. What this means is that, as dead water, the pool is giving off no signals, no information. Lake Ontario, by contrast, being alive, gives off many signals of distress — smell, colour changes, etc.

So one of the obvious points being stressed by this waterfront effort is to put us in touch again with the signals, the noises, coming at us from the living environment. Sometimes it is hard to hear them over the sound of the traffic, or from under the muffling concrete. It is hard to hear them if you are rich, easier if you are poor.

Some of the signals are not just distressing, they are dangerous. It is paradoxically wonderful that some of these danger signals can be expressed physically in our own bodies, that we can be poisoned by our environment — you have, for instance, something like five parts per billion of PCBs in your fatty tissue. It shows that we really are connected to the environment and are affected by it. If we poison the water, we, being mostly water, eventually poison ourselves. This, strangely enough,

is a good thing. Imagine how much more havoc human beings would wreak on the environment if we were truly separated from it (as some people would have you believe) and that nothing we did to the Earth would come back to haunt us by cycling back through our bodies.

The interest of the Waterfront Regeneration Trust in "greenways" is obviously to recover, in part, some of those signals, to string some of the downed natural wires back up again along the Earth communications system. With each reconnection, new energy, new information pulses down the system, like the movement of animals through green corridors down into the city ravines. And each reconnection recalls others, calls out for the return of more of the rest of the lost pattern.

On a grander scale, each reconnection is part of the Trust's overall effort to regenerate a continuous natural narrative, a framework story within which our other fragmented stories can be made coherent again. It is an attempt to recreate an appropriately meaningful physical space, which would itself assist in a kind of civic healing process. It is an attempt to bring back to the surface — sometimes literally — undercurrents and contours of natural meaning that have long been repressed.

This is where I think the waterfront process begins to involve itself most profoundly in exploring the possibilities for a new politics, because it is in the business of trying to create the possibility of a new story. Or, perhaps even more profoundly, it is committed to the recovery of a truer story than the one we have been telling ourselves for the last two hundred years.

What does this process have to do with what we conventionally label "politics"? Every serious new political theory or vision has contained within it a model of the human, a proposal for the human prospect, and, together with these, a meaningful process by which individuals can come together to ensure the fulfillment of that prospective vision. We can call this, all together, a narrative or story, which is told so that people are drawn into it, and begin to see that their lives can make sense as part of this larger story. Eventually, the story becomes so widespread and so compelling that people don't just tell the story, the story begins to tell them.

What we are witnessing all around us is our weakening hold on an earlier narrative, established at the beginning of the 19th century, which set in motion the political agendas that have dominated Western politics, both left and right, ever since. What made this narrative work, in part, were the assumptions I mentioned earlier: infinite spaces, infinite resources, denial of the contours of the local. We still desperately wish that this narrative made sense to us, but it is (I hope) acknowledged that it is clearly inappropriate to the real situation we now face. One symptom is

that it now requires immense amounts of energy and tale-telling to keep this unravelling narrative going, to hold together the disintegrating fabric of a story that makes less and less sense with each passing day.

What makes the loss of this earlier social narrative specially painful is that it helped shape many people's personal narratives as well. We get a sense of this when we see how much people's self-definition in our society depends on them having a decent job or an upwardly mobile career.

We are, I believe, now looking around for a new cohesive narrative or narratives, and in the meantime, in default of such a narrative, it seems to me that global forces are pushing people into torn and sometimes twisted pieces of earlier stories, or into powerful experiences of elemental meaning as a kind of substitute.

Some of these reactions are reactionary: the situation in the Balkans, fundamentalism, etc., are examples of "bad" retreats into the enclaves of the family, the tribe, the racial grouping. But, simultaneously, other versions of this reaction seem to me to be more "existentially fruitful" — what in other contexts I tend to call "ontological politics" (the politics of elemental meaning). These include positive reconsideration of what is meant by the family, the community, and the ethnic group, but also involves the widespread movement towards re-explorations of the person and the personal.

People are attempting to rethink what it means to be human, to have a certain sexuality, to inhabit a body, and so on. There is a sense that these may now provide the only authentic primal grounds of meaning out of which some new and more appropriate models of the human will be derived. History shows us that these descents into the "authentic" can be fraught with hazard. But whether we like it or not, this is what is going on.

One of the most powerful of these elemental redefinitions is the re-situation of the self as a biological or ecological being. Again, this is partly because our biological self-definition is threatened, but also because of the undercurrent of concern about our larger ecological fate. Moreover, we find that some of our basic assumptions about the physical world are being assaulted, and these assaults are fundamentally unsettling. The idea that one might have to think about the air, earth, water, or about going out into the sunshine on a nice day undermines some basic givens of life, and (to quote John Donne) "puts all things in doubt".

This suggests to me, first, that whatever narrative or compelling story we come up with will have to respond to these deep undercurrents of concern; second, that there inevitably will be a strong ecological

component to that narrative; and third, that if it is carried out properly, such a retrieval of the physical will be healthy. I say this because (to restate my opening remarks) we are already being compelled into at least one elemental, ethical, compelling narrative — sustaining life on earth.

I believe that invoking the Earth image one last time can help us: it brings in its train its own implied narrative, which the theologian Thomas Berry calls "The Dream of the Earth", but which in a more modest formulation is simply the burden of the responsibility for ensuring the continuation of the story of the Earth through time. This need to think about much longer time horizons has brought into common currency such phrases as our newfound "responsibility for future generations".

But it is more than that: we now find ourselves responsible, not just for future generations, but for the continuing fulfillment of the hopes and dreams of past generations as well. It is rooted, in part, in the activity evoked so often in the Royal Commission reports: remembrance, and remembrance is an act of continuity.

Rediscovering continuity as the narrative impulse, rather than driving to create a new story from scratch is radical in a culture that is always tossing away the old and grasping for the new.

In the meantime, the popular oxymoronic phrase that is supposed to capture our need for a global narrative is "sustainable development". Is this the narrative we are looking for?

I suspect not. "Sustainable development" is, to my mind, a last-ditch attempt to prolong the old development model by making it superficially more efficient and environmentally friendly. At its heart, it still retains the old linear forward-pushing dynamic of the previous narrative. I suspect that there is another kind of story on its way, which is what we should be looking for and working on, a story that taps more profoundly into the wellsprings of meaning I have been discussing today.

Gary Snyder, the Pulitzer prize-winning poet, Zen Buddhist, and bioregionalist, who lives in the Sierras in California was once approached by a friend, a politician, who said, "Gary, you have so many great ideas, why don't you come into the mainstream for a while and get some real work done?" Gary replied: "I am the mainstream. You are all just a 600-year diversion".

The deeper political movement is in this direction, towards the recovery of the real mainstream — a bit like rejoining the ends of a meandering river during the creation of an oxbow lake. It is the linking of the very old and the very new. Words like "regeneration" invoke this circular movement forward, back towards something very old.

One is reminded of the original definition of "revolution" — where the further back one goes, the more radical one becomes, because one revolves backwards far enough to re-found truths that have long been lost. It is a narrative that does not move forward in an open-ended progressive fashion, but cycles and recycles around its place of origin in search of ways to combine old wisdom with new knowledge. In it, advanced ecological thinking joins hands with archaic principles of natural stewardship. It is site-specific, mundane, earthstruck.

I have no name for this recyclical movement or narrative, though it speaks of civility, continuity, humility, seasonality, frugality, trust (is it a coincidence that this word appears in the name of the group under whose auspices we are meeting?) and other old-fashioned virtues. I would like to call it radically conservative politics, if the word conservative had not been completely ruined by neo-liberals in disguise. Conserving the dangerous status quo, or a reactionary version of the status quo, is exactly what this new politics is set against. Nor, obviously, am I speaking of what is conventionally considered as "politics". Just considering the "ecosystem approach" implies quite different arrangements for promoting common action on behalf of our common future.

In conclusion, my suspicion is that elements of regenerative politics, even though they have no name as yet, are to be found right here on our waterfront, and in the work of the Waterfront Regeneration Trust and its supporters. It is only appropriate that people are being drawn locally, and not elsewhere, to a prototype of the politics of the 21st century. And, may I add in closing, not a moment too soon!

SPEAKER TWO

Bill Morrish

*Director, Design Center for American Urban Landscape,
College of Architecture and Landscape Architecture,
University of Minnesota*

Historical and Current Design Context

The Twin Cities metropolitan area (Minneapolis-St. Paul, Minnesota) consistently places among the country's top ten in national quality of life indices. These high rankings recognize the region's stable economy which has benefitted, in no small measure, from the health and beauty of its environment — a richly sculpted landscape of lakes, rivers, woodlands and parks ringed by a farm belt of rolling, fertile fields. A wealth of resources ranging from grain to lumber, as well as its riverside location, have made the area a primary commercial trade centre for the Upper Midwest from its very beginnings.

Of all its natural endowments, water is the Twin Cities' defining feature. The Lakota tribe, which once occupied the area, noted the intersection of two of its major river systems—the Mississippi and St. Croix—in its name, O-KI-ZU, "the place where the waters gather and rivers meet". In geologic terms, the area is very young, "still dripping from the glaciers", according to ecologists. The giant ice sheets that shaped its surfaces deposited a wealth of tillable soils, and the glacial melt filled the gouged landscape with lakes, potholes, creeks and rivers.

The region's stable economy and the livability of its cities have benefitted from Minnesota's long heritage of environmental awareness and design. Managing places to sustain a diversity of plant and animal life has been a focus of the state's inhabitants, from the earliest Native Americans to its great park planners. Turn-of-the-century development in Minneapolis for example, followed landscape architect Horace Cleveland's vast parkway plan which staked out a public greenway loop around the city's lakes and Minnehaha Creek.

Across the state, efforts of the Department of Natural Resources to create parks and refuges have been supported by many private groups, including the Minnesota division of the Izaak Walton League established

in 1923. The league spearheaded diverse projects such as the creation of the Boundary Waters Canoe Area and the Pig's Eye sewage treatment plant.

In 1968, as one of the founding acts of the Metropolitan Council, the Twin Cities became the first metropolitan area in the nation to undergo an ecological land use inventory by renowned landscape architect Ian McHarg. McHarg's work expanded the design foundation which Cleveland laid in Minneapolis, to include metro-wide mappings of cultural and ecological systems which could structure the course of future development. More recently, Minnesota citizens voted to establish the Legislative Commission on Minnesota Resources (LCMR), a trust which reserves a portion of state lottery revenues to fund environmental projects.

The Design Center for American Urban Landscape seeks to build on this remarkable tradition of civic planning and environmental preservation within the context of capital-infrastructure projects. The metro area stands at a critical juncture. Urban growth has prompted a re-evaluation of the underlying structures which support the region's life and prosperity. As new roads are designed or existing ones are upgraded, as sanitary sewers and storm water drainages are constructed or repaired, and as cities are expanded or renovated, creative opportunities exist to protect or reclaim our environmental resources.

How the region embraces its natural diversity as an integral agent in the formulation of economic and social development will determine the quality of its legacy 100 years from now. Will we diminish or create more value in the landscape? The answers rely on the care and thought we bring to the routine activities as well as the monumental aspects of community life. As biologist David Ehrenfeld points out, environmental health depends "on a revision of the way we use the world in our everyday living when we are not thinking about conservation".

The Design Center has taken the challenge to carry these ideals forward and respond to the typical questions now facing many communities. Included among several sites being studied within the metro area are the reconstruction of wetland and stream corridors in the Phalen Creek area, an older neighbourhood bordering downtown St. Paul; and the creation of a prairie waterway as the basis for a new development in the agricultural community of Farmington.

The Center focused on capital-infrastructure projects for several reasons. Vital, yet costly investments, they increasingly dominate the budget agendas and physical environments of area communities. Too often, however, their potential as multifunctional systems has been untapped. How can a prairie waterway network, for example, help clean roadway

runoff before it enters major water systems while providing wildlife habitat and recreational corridors? How can this same waterway also serve as the armature for a new housing development, providing civic identity and distinctive structure for a more humane, interesting and vital urban life? The Centre approaches infrastructure through the lens of an ecologist, understanding the interrelationships within natural systems; as well as through the lens of an urban designer, understanding the features and patterns that can enrich people's experience within their home and regional landscape.

As a centre of applied research, the Design Center for American Urban Landscape is uniquely situated to help address these environmental and social concerns through design. The Center serves as a clearing-house for information on innovative municipal design, drawing on work from ecologists, urban planners, policy makers and design ecologists to architects, civil engineers and landscape historians. This wealth of cross-disciplinary knowledge, as well as the center's design expertise, has informed the study of each metro-area site.

A word about words. Neither the terms of traditional ecology nor of urban design adequately describe the complex places and systems in our urban and suburban landscape. If we are to enhance the quality of our urban landscapes, we need a more precise language which integrates both ecological function and urban design. Until now, we have associated infrastructure with industry and national defense. As a result, the terms for planning and design are technical and standardized. The challenge is to enlarge functional engineering terms to include infrastructure's ecological, cultural and social layers.

To more specifically name the spatial qualities of the places of this complex region, the Center has drawn upon the terminology of landscape ecology and environmental design. The discipline of landscape ecology is particularly useful since it includes human activities as part of the environment and focuses on spatial forms in ecological systems, such as corridors, networks, edges and patches. Similarly, the Centre draws on the vocabulary of such environmental designers as Kevin Lynch, whose detailed design notation system refers to the built landscape with such terms as rooms, neighbourhoods, districts, landmarks and paths.

In naming a place, we express our understanding of it. At the same time, we structure its possibilities. We can use language to transform our understanding of systems and places. In Farmington, for example, the design team used the words *prairie waterway* instead of *storm water drainage ditch* to describe a series of proposed community stream corridors. *Prairie waterway* is an inclusive word which describes this network in terms of its landform, design and function. *Prairie* refers to the

ecosystem which gives identity to the site and *waterway* describes its human-made, functional origin. Together, the words describe the accommodation between people and wildlife fostered by this site as well as their far-ranging implications for urban design: that the preservation and enhancement of ecological processes can be used to make better land developments.

PHALEN CREEK

The Ramose-Washington Metro Watershed District is working with the Minnesota Department of Natural Resources, the City of St. Paul, the University of Minnesota's College of Architecture and Landscape Architecture and residents of the Phalen neighbourhood to revitalize this older, inner city neighbourhood on the outskirts of downtown St. Paul, (Figure 1). The project is under the leadership of Dean Harrison Fraker of the University of Minnesota and Joan Nassauer. The emerging strategy is:

- to create a neighbourhood commercial transit centre and park to serve as a new focal point for this mid-density ethnic community;
- to remove a deteriorating, crime-ridden 1960's shopping centre and reclaim the predevelopment wetland beneath the site; and
- to daylight piped and buried portions of Phalen Creek which run through the community and rebuild this ecological waterway system.

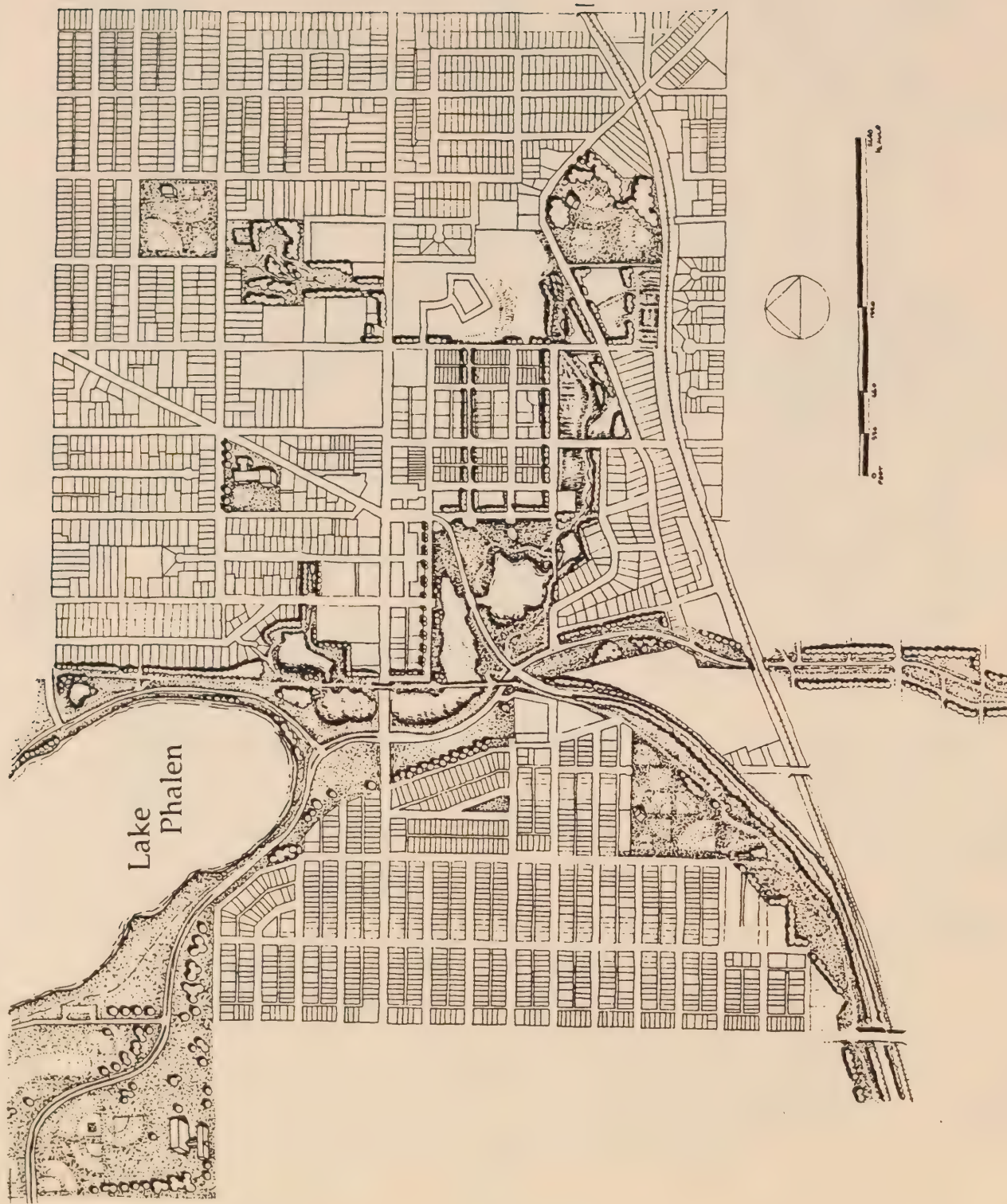
Not only would the waterway provide recreational green space within the Phalen community, but it would enhance habitats for herons and waterfowl which use the area as a flyway. At the same time, this low-cost ecological water management and treatment system would filter and clean water upstream, improving the quality of the water that ultimately flows into the Mississippi River.

In our haste to quickly build metropolitan landscape, we have buried many streams, wetlands, woodlands and other natural systems. The Phalen neighbourhood project demonstrates that just as we recycle our aluminum cans, we can also reclaim, from beneath past development, the natural systems that can help us manage our waste while rejuvenating the economies, social fabric and beauty of our neighbourhoods (Figure 2). Good environmental planning can promote new development. With this option, a failing neighbourhood can gain a new identity.

The map shows the Port Credit Harbour Marina area. A compass rose in the top right corner indicates North. The marina is labeled "STUDY SITE" and "Port Credit Harbour Marina". A grid of numbered points (1-25) is overlaid on the marina area. The points are numbered as follows: 1-10 in the upper left, 11-20 in the upper right, 21-25 in the lower right, and 26-30 in the lower left. The marina is bordered by streets: Avenue, North, Elizabeth, Helen, Front, Bay, Lake, Peter, and South. Landmarks include the Newport Hotel, Port Credit Yacht Club, Port Credit Boat Works, Port Office, Chy 310 H Floodlight, and Beyond Returning. The marina is also labeled "STUDY SITE" and "Port Credit Harbour Marina".

2 50 0 100 200

Figure 2: Wetland Park and Open Space System, Phalen Village.

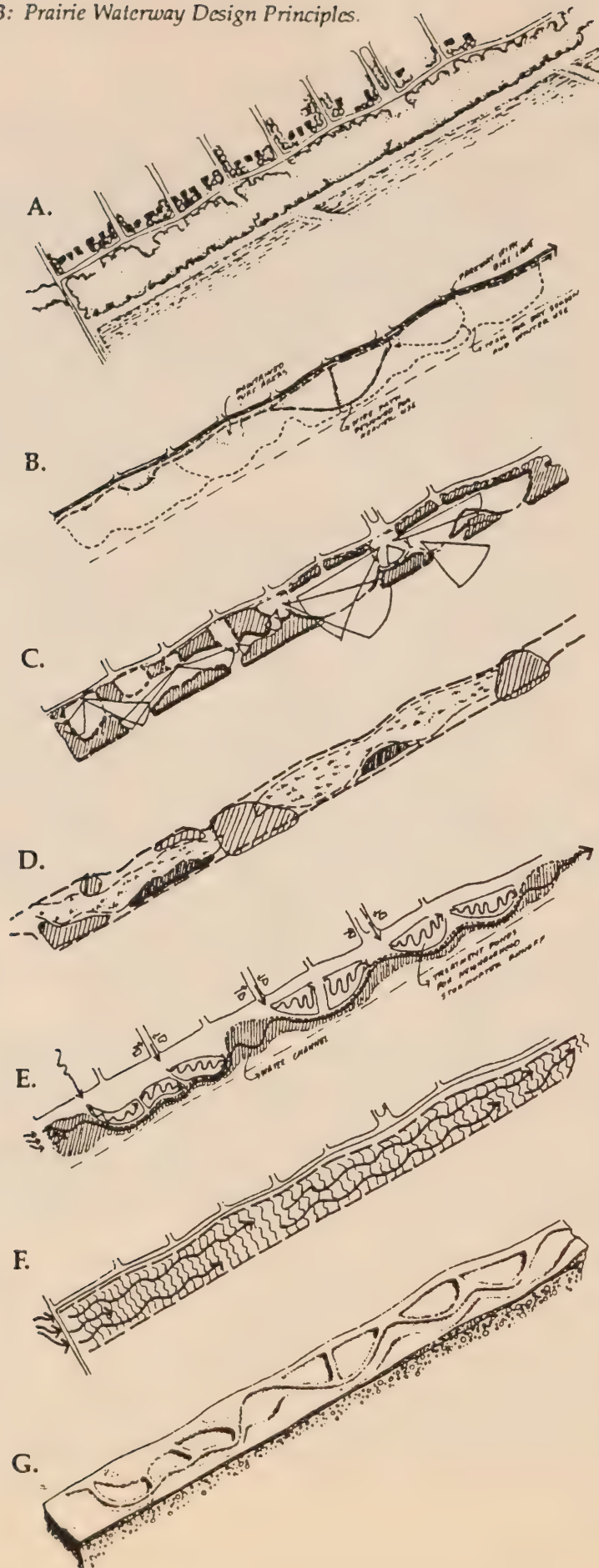


A PRAIRIE WATERWAY AT FARMINGTON

The Vermillion River winds its way past Farmington to the Mississippi River, through a landscape of flood plains, agricultural fields, and riparian wildlife habitat. This landscape forms the backbone for the area's unique scenic character and identity, providing benefits to the entire region. The proposed prairie waterway, a constructed Vermillion River tributary, was designed first as a civic amenity, inspired by the meandering and lushly vegetated river. In addition to providing civic structure, the proposed prairie waterway also serves as a multiple-use corridor for recreation, flood control, stormwater filtration, and wildlife habitat. The diagrams and principles describe how the various elements of the waterway create a dynamic and useful environmental system for the community. (Figure 3)

- A. *City's Edge:* The prairie waterway creates a transition between city and country, a permeable edge between two land uses. Sheltering trees provide a vantage point from which to view the open croplands to the east. Views from the open country to town are defined by a horizon of vegetation.
- B. *Community Recreation:* Seasonal changes of vegetation and wildlife can be observed from the parkway drive and community streets, which link pedestrians to the creek channel. The parkway drive and bicycle lanes gently meander to provide changing views of the waterway and countryside. A broad path is paved to accommodate all-weather use. A low maintenance trail, usable for winter and dry season walks, weaves through the prairie and lowland forest landscape. Turf areas, maintained for active play and picnic areas, are located to the ends of city streets.
- C. *Rooms and Views:* Tree masses, water-cleaning ponds and low embankments define "outdoor rooms" and views. A variety of experiences unfold as park users move along the water corridor. Small rooms and intricate views give way to longer, wider rooms and more expansive views of the waterway and adjoining farm fields.
- D. *Wildlife Habitat Corridor:* The linear waterway and its vegetation also serves as a habitat corridor. Planted primarily with areas of prairie grass and lowland forest, this wet environment affords movement, nesting and foraging opportunities for a variety of wildlife. The patches of deciduous and evergreen woodlands which punctuate the corridor provide shelter and food for overwintering species,

Figure 3: Prairie Waterway Design Principles.



such as chickadees, nuthatches and cardinals. Because this corridor links to the Vermillion River, it forms a vital connection to the region's wildlife habitat network, especially as the watershed becomes more urbanized.

- E. *Surface Water*: The prairie waterway incorporates a water-filtration system to help clean water flowing into the Vermillion River. Chemicals, fertilizers, and silt carried by runoff from neighbourhood lawns and streets first flows into ponding areas for sediment and chemical filtration. The cleaner water then joins a channel carrying water from the south end of Farmington to the Vermillion River.
- F. *Flood Plain*: The waterway serves as a storage for excess water during major rainfalls, providing holding areas for surface water as well as groundwater pushed to the surface.
- G. *Topography*: Low embankments separate channel and ponding areas. These earthworks are relatively shallow and do not penetrate a groundwater filled layer of gravel just below the topsoil.

SUMMARY

Elected officials are faced with the daunting task of satisfying a growing number of concerns with fewer resources, including the biggest ticket item on many municipal agendas — infrastructure. How can the priorities of metro-area residents — environmental quality and community identity — be successfully incorporated into the design of capital-improvement projects without adding to the tax burden? The key is comprehensive agendas which use built and natural places and systems as a primary guide for integrating new development, rather than incremental plans, which treat environmental provisions as mere afterthoughts of mandated amenities secondary to other infrastructure development issues.

Infrastructure that augments — rather than erases — a community's natural heritage becomes a cherished asset instead of a diminishing liability. In the course of studying several sites in the metro area, the Center has developed a public urban design process to help communities identify their particularities of place and develop long-term planning based on a comprehensive assessment of environmental systems. In Chanhassen, the Center focused on creating an upgraded highway corridor which strengthened rather than fractured the environmental and civic connections of the community. Aquifer protection was the primary consideration in the design of a new town center, on a reclaimed gravel

mine in Maple Grove. Design scenarios for the Phalen neighbourhood included the reconstruction of signature creeks and wetlands that could bring new life and identity to the inner city neighbourhood. Finally, in Farmington, the Center developed strategies for using the area's natural legacy — a landscape defined by the wetlands and tributaries of the Vermillion River — as the basis for community expansion.

In each of its metro-area case studies, the Design Center seeks to help residents find new ways of exploring and envisioning the physical design of their cities — to make them more humane, habitable and inclusive of all living and human-made systems. The Center's goal is not to draft a final urban design plan, but to construct a forum for civic inquiry; a public classroom where citizens can learn how to ask more informed, focused and critical questions about their community and envision the results of policy decisions which recognize the inherent value of using environmental resources for community-building.

As geographer Edward Relph points out: "Places have to be made through the involvement of the people who live and work in them; places have to be made from the inside out... the meanings a particular place have for individuals are shared, at least to some degree, and are the basis for a sense of community in place".

*Ton Schaap and Leo Lemmers
Department of Urban Planning
The City of Amsterdam*

Historical and Current Design Context

Amsterdam is a major European port that has been regenerated almost from the time its port lands were settled, 700 years ago. As part of its continuing regeneration, a larger harbour was built on the west side of the city and, later, railways and housing were built at the port. Unused harbour areas are constantly subject to urban renewal in the form of large scale, partly social housing projects, and the conversion of warehouses.

Amsterdam has a higher density than Toronto, but retains a green heart, thanks to sensible planning. A denser city conserves land, shortens travel distances, and reduces traffic. A more compact city can take better advantage of public transit, and combine heat and power services. The reuse of old buildings and artifacts saves materials.

The role of waterfront projects in Amsterdam is to enlarge and reinforce the historical centre of the city, to create space for new residential areas, and to restore the historical relationship between the city and the IJ River.

There are currently three major waterfront projects in Amsterdam:

- the IJ Embankment project;
- the Eastern Harbour Area project;
- the New East Project (a new residential area east of Amsterdam for 25,000 units on land yet to be reclaimed; it is not part of the discussion).

THE IJ EMBANKMENT PROJECT

The IJ Embankment was a particularly important aspect of the waterfront regeneration because it reinforced the economic importance of the inner city and of the historical relation between the city and the IJ River. The IJ Embankment Project (Figure 4) gives space for one million square metres

Figure 4: IJ Embankment Redevelopment Plan, Amsterdam 1991.



(10.8 million square feet) of floor space: one third office; one third residential; and one third cultural, retail and other facilities. Planning has been underway for almost ten years. Last year, City Council endorsed a draft scheme of the City's Department of Urban Planning, which reconnected the city and the river IJ through transportation, access, and built form.

Rem Koolhaas had submitted an earlier scheme for this area proposing a 'tabula rasa' plan which removed all existing buildings and concentrated different functions on separate islands. This was considered too radical and not suitable for Amsterdam, but his idea about an 'office island' was retained in the present work.

THE EASTERN HARBOUR AREA PROJECT

The former East Harbour of Amsterdam will become the location for some 6,000-7,000 new housing units. Ten to 20 per cent of available floor space will be dedicated to office, schools, and other uses. The Department of Urban Planning prepared a master plan for the area on the basis of the following elements:

- housing density of 100 units per hectare (40 units per acre);
- a tunnel for the IJ Boulevard and a Metropolitan transit line, creating a link between the ring road and the inner city/ IJ Embankment project;
- prohibiting reclamation of land from the water; — development must use existing land/ water patterns;
- good existing buildings and urban elements shall be renovated/reused;
- reusing old materials;
- requiring development to employ a classical urban typology, i.e., streets, squares, quays, etc.
- making high rise buildings the exception, not the rule;
- commissioning good architects for building and urban design schemes;
- focusing on public space and relationship to built form.

Half of the project area has now been constructed or is planned. The process of making detailed schemes has created the necessary enthusiasm among private investors and the City, which generates the energy to create something of high quality.

The two remaining islands in the redevelopment will be converted to residential neighbourhoods with a density of 100 units per hectare (40 units per acre) at a height of three storeys. These housing types will have front doors onto streets, involving the invention of a new urban fabric on these two islands. Many architects were involved in planning and design in this phase of the redevelopment.

If a comparison can be drawn between Amsterdam and Los Angeles, it is one between the Old World city and the New World city. Amsterdam is the Old World city, not specially built for cars and homogeneous architecture. Los Angeles is the New World city where everyone has a car and there is an astounding diversity of building type and form.

Clearly, a planning and design strategy must be developed that is sensitive to the individual city. In Amsterdam, the reuse of existing buildings and housing were important considerations — to be able to read the old layers of the city through the new ones. Canals were made to improve the view, and height differentiation was used to create a diversity of city form.

The ecological aspects of the renovation of the waterfront in Amsterdam included the idea of a compact city, density, public transport, dual sewage systems, and combining heat and power plants.

Amsterdam is a great example of a city that has shown sensitivity to waterfront design principles in the past and is continuing to do so in the present, but it must be noted that the strategy implemented here is not necessarily appropriate for Toronto. The Amsterdam examples emphasize not only the importance of an overall design strategy that can be implemented in increments, but the high level of success that can be achieved.

Kim Storey
Brown and Storey Architects

Historical and Current Design Context

THE ART OF LIVING IN THE OPEN

Before you can properly remodel a house, you must first live in it.

- A housewife quoted by Benton MacKaye in *The New Exploration: A Philosophy of Regional Planning* (1928).

... the plan was unique to Toronto, one incorporating the characteristic features of the site: to preserve and indeed develop them, and thus to develop the natural character we have and make of Toronto not just a beautiful city, beautiful in a conventional way, after the model of some other city, but to bring out its own beauty. It is character in a town that makes the dwellers in it love it.

- The Toronto Guild of Civic Art, writing about their Plan of Improvements to the City of Toronto in 1908, referring in particular to the natural land forms and open waterways described in their proposal.

Both these quotations describe a sense of self-directed evolution: one needs a highly specific understanding of a city, a site, a house, or our waterfront, to be able to make thoughtful short- and long-term considerations.

Our title is taken from the writings of Benton MacKaye, who conceived the Appalachian Trail, when he speaks of the art of living in the open as one of developing the environment; he says that the highest of arts (and here he borrows from Thoreau) must be to "affect the quality of the day" — what could also be called the environment — "the very atmosphere and medium through which we look".

We will talk about several ways of gaining a broader and expanded understanding of design on the waterfront by referring to the writings of Benton MacKaye, and by making direct references to lakeshore sites as considered environments.

Design is described here not in the context of the simple design and composition of objects, but in a larger integral context of the design of places and sites that attempts to establish qualities of spatial environments. A new understanding is required of the overall "fitness" of these many-natured environments, their programs, uses, and unique landscapes.

The work of our office bearing directly on waterfront design deals specifically with the interface between the open and enclosed environment.

This work includes "The Open Spaces of Toronto: A Classification", a study commissioned by the City of Toronto Planning Department, which analyzed and defined a vocabulary of kinds of public open spaces and their different characteristics and physical properties.

One of the premises of that work was that a diverse vocabulary of different kinds and interpretations of public open spaces, such as gardens, courtyards, squares, natural and constructed linear parks — including their relationship to different kinds of buildings and other connected open spaces — was absolutely necessary for enriching Toronto's (or any city's) pattern of parks and open spaces.

The search in that study for a way to make a connected system of open spaces led to the other major piece of work that will be referred to, the mapping and analysis of the Garrison Creek Ravine, funded in part by the Canada Council.

Garrison Creek is a prototypical and historic example of an urban waterway that forms part of the series of creeks in Toronto that make up the watershed running south of the ancient glacial shoreline at Davenport Road to the shores of Lake Ontario. It is named for the Garrison Fort York that was situated at its delta.

Its presence influenced the siting of Toronto's earliest villas and industry. In the 1908 Toronto Civic Arts Guild Plan, mentioned earlier, the Garrison Ravine was highlighted as a connected open space system not only extending north/south to tie the city to the Lake, but also sending out other greenspace connectors west to High Park and east to the University of Toronto, which then also had some significant public space to boast of.

In the 1880s, the "creek" in Garrison Creek Ravine was subsumed into a ten foot diameter brick sewer, and the ravine was, for the most part, filled in incrementally through the next 50 or so years. It has left its traces through an intermittent set of school yards, vacant lots, and city parks.

We have thus been immersed or submerged in another kind of a Toronto waterfront that has taken the art of design into areas of archaeology,

exploratory excavations, geology, community structures, topography, and economic implementation strategies.

These two projects, the Open Space Study and the Garrison Ravine Mappings, seen against the breadth of our Great Lakes shoreline, have suggested several principles and strategies for thinking about Design on the Waterfront. Three of these principles refer to:

1. the art of living in the open, both a local and expanded environmental setting (the small and the big picture);
2. a cultural and community collaborative process; and
3. space sensitivity.

THE LOCAL AND EXPANDED ENVIRONMENTAL SETTING

Toronto's waterfront is a part of a larger bioregional setting comprising such smaller watersheds as the Garrison Creek, defined to the north by the ancient glacial shore of Lake Iroquois with a consistently sloping plain that travels to the southern limit of the Lake Ontario shoreline. This plain is scored with creek ravine systems that mark natural watersheds draining to the Lake. This, our founding landform, has several important natural characteristics that should be considered in the larger environmental setting of the waterfront:

1. The Lake Ontario waterfront has an ancient glacial parallel counterpart in Lake Iroquois; connecting these two shorelines means making a comprehensive open space system that effectively joins a great part of the City to its waterfront.
2. The north/south systems of ravines and creeks have the potential to connect open space systems, joining both the parallel waterfronts and the City neighbourhoods that geographically turn into these "fissures".
3. The Lake Ontario waterfront is a linear open way that can be punctuated by "nodes of intensity" — that is, areas of interest that are intersections between local neighbourhood zones moving down the street system or the public space open ways that trace the creek routes. These natural open ways occur regularly along the entire shore line.

THE GARRISON CREEK RAVINE

The Garrison Creek Ravine is one of those potential connected open ways. Mappings of this creek first show the superimposition of the creek on the earliest park lot system, the siting of the first villas, and the subsequent

settlement pattern. What characterizes the evolution of this area is that each new wave of change is indifferent to its predecessor.

The official base map of the Garrison area today betrays no presence of the ravine, of a buried creek, of changes in elevation, or of vegetation. The new mappings produced by our office are a series of investigative superimpositions that attempt to uncover the many fragments of the creek and ravine system that have been ignored in the official cartographic records (Figure 5). The act of showing what is there is not a simple task.

What the mapping demonstrates is that the hidden dynamic and potentials of this western area of the City have been effectively cloaked. It also illustrates the possibilities of making a strategic plan connecting the present network of parks and small open spaces, to reinstate the original landform that could, in turn, act as a catalyst for future urban patterns that would restore the ravine as a strong, continuous, public space connecting the neighbourhoods back to Lake Ontario.

REVEALING OPEN SPACES

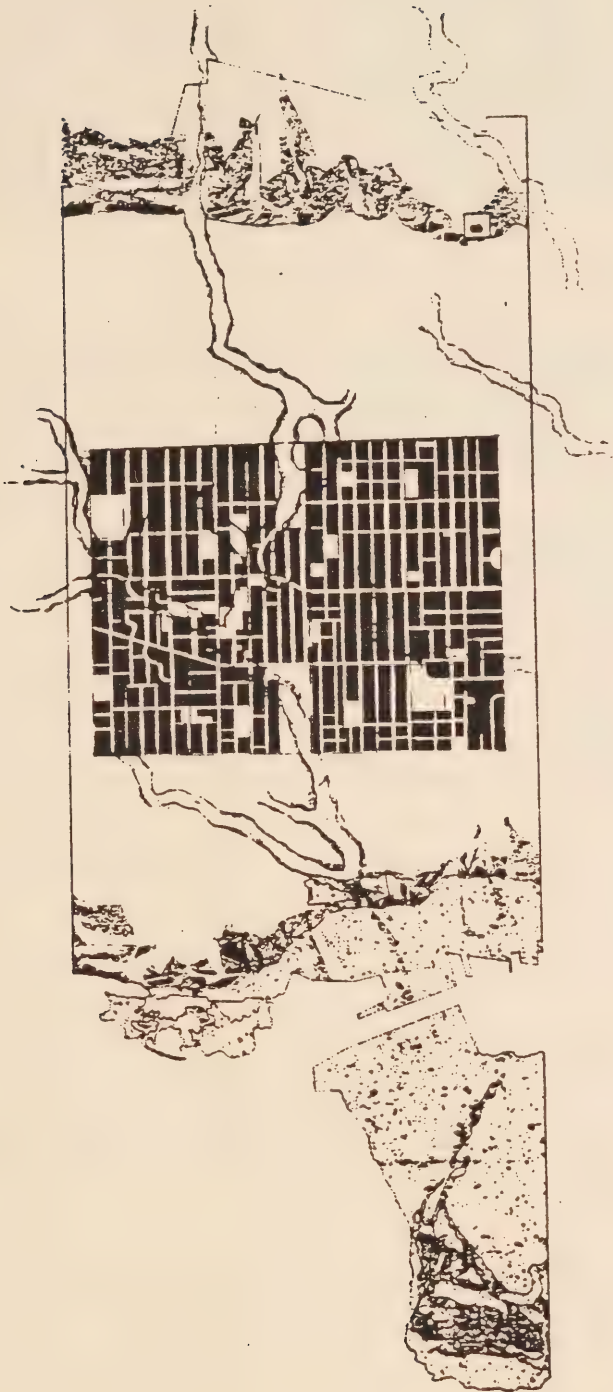
The technique of "revealing" serves the Garrison Creek Ravine well in planning the open way; one example is the series of parks — Christie Pits, Bickford Park, and the Montrose school yard south of Harbord Street — that were once continuous spaces made by the Garrison Ravine, with Bloor and Harbord Streets bridging over their breadth. This open space which was once one of the longest connected series of parks in the City, has since been punctuated into three separate pieces by filling in the bridges and the ravine, and by siting buildings across the creek.

The continuously connected ravine space could be relatively easily restored by revealing the buried bridges and ravine profile. It is also necessary to restore the City's open space planners' ability to consider two kinds of movement, on two overlapping levels (at grade and below grade), one of the road and one of the ravine.

Simultaneous grades are successfully used to connect open space systems in Lincoln Park in Chicago, where the park moves south to the waterfront at the same time as Lake Shore Drive runs parallel to the shore. Marne la Vallee in France establishes movement systems for cyclists, pedestrians, and cars to form a braided and rich sequence of sites.

We possess the same opportunities in the Garrison Ravine. The Harbord Street bridge is apparently buried intact. Design in this case can emerge as a result of revealing potentials, marking a hidden natural system crossing, flanking and interlocking with the urban system of the city grid.

Figure 5: Garrison Creek



THE METROPOLITAN SYSTEM OF RAVINES

The conscious stewardship of the Garrison Ravine and of many other urban waterways can bring a local context and finer grain to the waterfront. If developed as north/south connected networks of open space, these waterways form lines of movement between quiet neighbourhoods, main streets, industrial, and transportation corridors. Taken altogether, they can be ingredients in a diverse and rich system. The places where land forms meet are natural points of civic importance and intensity along the linear open way of the waterfront.

THE LINEAR PARK OF THE WATERFRONT

If the waterfront is considered a regional linear parkway, made by both natural and constructed elements, it is characterized by a connected series of places, natural sites, habitats, and attractions. Each design site must be thought of as one of that series, connected by several systems of water, bike trails, jogging paths, the greenway, and the boulevard. The linear park cannot be considered autonomously as a narrow strip at the bottom of the City but as part of the full system of connecting north-south open ways and significant urban streets.

Choosing the proper interval between these nodes and programming and appropriateness of the elements of each node requires spatial organization and the creation of relationships between spaces and events, that are comprehensible at both the small and large scale.

THE MARTIN GOODMAN TRAIL: LOST OPPORTUNITIES

Many people think, mistakenly, that the Martin Goodman Trail is the linear park of the Toronto waterfront, when in fact it is simply an asphalt path that passes through what must be considered a much larger linear way. As part of a "remodeled" concept of the linear park, the Martin Goodman Trail can be expanded to function more appropriately for joggers, walkers, and cyclists with corresponding environments of support and facilities as a component of a more comprehensive and generous open way.

Throughout its length, the Martin Goodman Trail passes silently through potential "place" after potential "place". One of these, the Sunnyside Bathing Pavilion, a significant building and site, is connected to the Trail by an asphalt forecourt; the Palais Royale is afforded the same treatment. Symptomatic of the entire length of our "linear ribbon" are the lost opportunities to make an urban place, a connection back to the city, a significant connection to the beach, a parallel continuous beach-front, at these western sites. These places suffer from the absence of design, the

lack of a considered environment, and the unmet need to tie together movement, places, traffic, and water (Figure 6, 7).

In Toronto, the point of contact between the natural and urban landscapes is in its infrastructure. We have forgotten the fundamental public quality that has in the past been contained in our public works. The City's infrastructure should incorporate such "community infrastructure" as the connected open space system of walks, places, lighting, washroom facilities, shelters, kiosks, change rooms, and a Martin Goodman Trail that does not convey the image of a miserable, unlit, unsafe, unshaded ribbon of asphalt.

PROCESS AND AUTHORSHIP

The art of living in the open, of remodeling our environment, is the art of synthesizing ideas and spatial organization of the environment, beyond the scope of the technical planner. The act or art of design is a comprehensive one that incorporates many operations and operators.

Real estate agents and developers dividing the land; lawyers and surveyors drafting boundaries; services being laid out; roads — all these are as much a part of designing the environment as the desperate attempt to bring "art" to the site by asking an artist to come at the end of the sequence to bring "culture" to it.

Disciplines must be crossed. The failure to produce a considered environment lies in layering functional zones on a site in much the same sequence as they are constructed. Rather than separating functions, they must be considered simultaneously, to allow the design to emerge from testing the functional program against the artistic idea: i.e., will widening Queen's Quay by three meters to satisfy traffic engineering goals affect the original and determining idea of the street, changing it from street to arterial road? Yes, but now it's too late to avert that.

But the art of developing our environment is not merely in answering those separate zones of function — waste disposal, car movement, laying a ribbon of asphalt for bikes — it is the answer beyond those; comprehensive and thoughtful responses that are so often an afterthought instead of being forethought.

The considered environment must be accomplished by collaboration among disciplines, communities, and jurisdictions, with an artistic view that everyone understands and works towards.

The complexity of an artistic idea cannot be sustained through ten separate and distinct city departments, each with its own special agenda



Figure 6: (Above) Martin Goodman Trail

Garry Fields

Figure 7: (Below) Martin Goodman Trail Along the Palais Royale

Garry Fields



and over-riding ideas, travelling through its own conceptual tunnels, indifferent to the comprehensive consistency of the concept.

Should there be separate departments for the environment, public works, parking, buildings, parks, urban design, and planning? Or should there be one: a department of built form and open space? We need collaboration and cooperation between City departments, the community, and between jurisdictions, so that money invested in considered environments will benefit the City on more than one level.

The Smelters and Refiners site at the foot of the Bathurst Street bridge has recently been bought by the City and decommissioned at a cost of \$40 million dollars. Watching the site, one could see old buildings being demolished, and contaminated soil being removed and disposed of, at considerable cost, to some other site. One could see a considerable pool of water being uncovered, and a magnificent brick wall, 60 feet in diameter, buried in due course, brought up to a respectable grade, and paved with asphalt. For \$40 million dollars (and it may have cost more to cover up the water and the brick wall), could there not have been an urban designer to consider the end product, a public benefit beyond a clean bill of health and another parking lot?

SPACE SENSITIVITY

We have become increasingly sensitive to the environment, to see natural sites as untouchable and already degraded; any further additions or changes to these landscapes will aggravate an already impossible situation (Figure 8).

This sensitivity can operate in quite the opposite way: the same sites and places can be improved and regenerated by adding to them; design can contribute and affirm the environment. An addition must be seen to be integral to the full environment, a part of the landscape, and not something imposed on it. The missing element in the discussion of space sensitivity is the value and the role of design.

The design of the interface between the designed settings and the open environment is made by arrangements of open spaces and built forms. The design must be an integrated response reflecting a cross section of interests, requirements and programming, and must add to those considerations. It cannot be an idea that becomes eroded and eventually anaesthetized by an indifferent and disconnected management process.

Figure 8: (Side)

*Space sensitivity: Hadrian's Villa
at Tivoli.*



TO CONCLUDE WITH MACKAYE'S WORDS:

We walk the trail and exclaim "Oh, ain't it beautiful" — and let it go at that. We do as Christian does in Rostand's Cyrano de Bergerac. All [he] can do is to say [to Roxanne], "I love you; I love you so!" But Cyrano tells how he loves her; he tells what Christian really means by "so". And in doing so ... he develops for all mankind, through his poetic art, a deeper, fuller understanding of that mysterious and all-pervading medium which Christian can only call by name.

This all-pervading thing — call it beauty, power, spirit — appears to us in various ways: it may be focused sharply as in the image of Roxanne, or it may be unfocused and diffused as in the sweeping landscape, this thing we all appreciate.

... In order ... to bring the latent energy of the primeval environment to the full of human benefit there is more to do than just to have a wilderness and walk aimlessly about it. We cannot all be Cyrano, but we can all aspire; and to that extent we become "little Cyranos". By practicing strenuously the act, we can in time develop the full art of living in the open.

Toronto possesses a waterfront populated by singular events of industrial, natural, and recreational beauty: silos, pavilions, beaches. We have a larger urban context of ravines and urban waterways to tie our lakefront back to the city. We have a large community of talented designers: architects, landscape architects, urban and environmental designers. What is needed now is opportunity to achieve our goal.

SPEAKER FIVE

Greg Gatenby
Artistic Director, Harbourfront Reading Series

Historical and Current Design Context

FOR CLOSE DESIGNS AND CROOKED COUNSELS FIT:
A SHAMELESSLY TORONTO-PROUD AUTHOR MUSES ALOUD ON
DESIGN

In 1817 a Toronto resident, 18-year-old John Ridout, felt that his mother's honour had been impugned by a remark made by an older gentleman, Samuel Jarvis. With the bravura of his age, John Ridout challenged Jarvis to a duel: pistols at dawn. The following morning, the men met, with their seconds and a referee, in a field near what is now College and Spadina, and agreed to fire their guns at the referee's count of three, their angry persons separated by a mere eight paces.

Under the circumstances, most of us would be nervous. Unfortunately, John Ridout was more than nervous. In fact, he was, so anxious that, rather than waiting until the count of three, he fired somewhere between the count of one and two — and missed!

Everyone was flabbergasted and, after much deliberation, the seconds and referee reached an agreement. Honour demanded that the men resume their positions but that Samuel Jarvis, his opponent having humiliated himself, would, at the count of three fire into the air, adding to young John Ridout's shame and loss of face. Jarvis agreed.

At the point of three, Jarvis — who was not a nice person — raised his gun, took aim, not at the sky, but at the head of John Ridout, and fired. The bullet pierced the young man's throat. One report says that he took six hours to die, finally choking to death on his own blood.

Samuel Jarvis was charged with murder, but was acquitted on the grounds that the killing was the result of a transaction conducted between willing gentlemen.

I tell you this story not only because it is one of the marvellous stories too little known in this City, but because it is History with a capital H, and History with a capital H and its relationship to urban design is something to which I will return in my remarks this afternoon. I will also touch on the desirability of grandeur, the need for engagement with the madding crowd, and I will invite you to join me in singing a couple of opera arias.

In my conversations with the late Canadian painter Harold Town, I could never decide if he were serious or facetious when he remarked that the really distinctive Canadian architectural edifice was the salt dome. He was referring to the temporary, beehive structures raised each winter by our highway maintenance crews to cover the mounds of salt used to de-ice our roads.

I say that I was confused because there is some truth to Harold's remark, but, of course, implicit in it was a condemnation of that more predictable architecture politicians and plain folks in Canada are wont to show off to visitors.

Like many of us outside the professional world of urban design, he was mischievously annoyed, among other matters, at the real absence of grand buildings in Toronto and at the apparent absence of a distinctive Canadian design — and here I use the phrase in the way that one does when speaking of Italian design, or French design, or closer to home, Scandinavian design.

I stand before you today, I confess, with some trepidation, not because I am intimidated by the presence of architects, urban planners, and building designers — I worked at Harbourfront with too many members of these species for them to hold any unnerving power over the uninitiated.

Rather, I stand with trepidation because I no longer am sure how one can talk to members of your trade. As someone who is in the business of communicating ideas and artistic constructions, I find this aphasia interesting. As a citizen, though, the inability to have an ongoing public conversation with the members of your profession troubles me deeply. Obviously, I hope, the gulf that has developed is of concern to you as well.

I am going to confine most of remarks today to the City in which I was born and raised, and of which I am an historian: Toronto. For those of you from other places, I apologize for this apparent parochialism. I would like to think that some of my questions — and unlike politicians in an election campaign, I have more questions than answers today — might have relevance for your towns as well.

I have just said that people today who are not in the building business are unable to talk to people who are. When a novelist pens a book, you can write a letter to the novelist, and probably receive a personal response commenting on your comments. And if you live in Toronto, you can tell the author to his or her face — at a Harbourfront reading, for example — that you admired the work.

But to whom do I write about the buildings in my city, either the ones that exist, the ones razed, or the ones to be built? To whom do I write about the agglomeration of buildings? While it might be possible, I suppose, to send a letter of congratulations to an individual architect about a single building, to whom do I send my observations, my concerns, my hopes about conjunctions of buildings? Where do I and other residents enter into dialogue about the look of a street, the design of a boulevard's accoutrements: its benches, lamp posts, hydrants, even its garbage receptacles?

The answer used to be: write to your elected representatives. But I believe there are at least three objections to doing so: first, the alienation of the electorate from even municipal politicians is, by now, a truism of the 1990s. The shenanigans, and the heavy campaign funding by developers, and in some cases, the criminal behaviour of politicians vis-a-vis "building", make politicians unlikely interlocutors for those of the general public interested in adult conversation on urban planning.

A second objection to talking to you via politicians — even honest ones who have some fluency with your jargon — is that too much is lost in translation. I would rather talk directly with you rather than through a well-meaning intermediary — yes, sometimes to say "I hate what you are doing". But, as well, there is no regular occasion, no obvious place at which I and other members of the public can say, "You did a great job". And more important, there seem to be no occasions, apart from the stage-managed, where I and other concerned members of the public can hear what's on your minds, can eavesdrop on your more general debates, can learn in what directions urban planning is going and why.

A third objection to reaching you via politicians has to do with the permanence of your products. Bad novels, bad movies, and bad paintings — even bad politicians — are not compulsory objects to behold, and if you want to avoid them, they are easily avoided. But buildings tend to last longer. Yet the perception, the consumption of edifices is not — like poetry, plays or painting — a matter of delightful choice.

The size of buildings (and the streets that service them) makes them unavoidable, and since I must confront them face to face, I grow increasingly curious as to how I can ensure that the face (or more exactly,

the facade), the bulk behind it, and the space around it are something I want to experience daily.

Because the products of your business are so permanent and so visible, they impinge regularly on my life in the way that no novel, or symphony can. This, I suppose, is simultaneously an advantage and disadvantage: because people see the same buildings day in and day out, they cease to examine them with the focused rigour they bring to reading literary novels or listening to a symphony.

So, if contemporary architecture is an art, it seems to me unique among the arts in being experienced primarily passively rather than actively. The enjoyment of a novel, for example, is primarily active: I am fond of reminding people that literature is the only art you take naked into bed with you. Curled up at night with a superb read, you are drawn by a really great writer into a world so strong, in which you can silently communicate with such intimacy, that commonly you cease to hear the phone ringing, or the kettle boiling, or your bedmate snoring. Well, I suppose I must exempt snoring.

If you are lucky, you can spend 20 minutes at the Art Gallery of Ontario devouring a painting before ambient traffic disturbs your concentration. If it's an opera, and you have headphones at home, you can probably muster three hours of uninterrupted pleasure. A literary novel takes about 10 hours to read — once. But these hours of concentration are as nothing compared to the years that one devotes to the observation of buildings and the streetscape. Yet I posit that the average, culturally erudite person in this city spends less time — in one year — actively examining buildings than he or she does listening to a single opera in one afternoon.

There can be no doubt that the appearance, shape, and scale — and surely here I am using words that constitute much of the definition of the word "design" — has a cumulative, subtle, even subconscious effect on people's lives. Yet so many people either deny its effect or pay the effect no heed. And that ignorance is costly for all of us.

Having said that your trade is vital to the spiritual health and aesthetic happiness of the citizenry, why is it there so little public discourse on the subject? The little discourse that does exist seems to concentrate on the recondite subject of density — but rarely on design — and seems too often to be panicky, last-minute, and reactionary.

Although I know it's a maxim of the trade that there can be no great buildings if there are no great clients, and, by extension, no great design without great customers, I am going to hurl much of the blame for the

paucity of discussion regarding urban design — in Toronto — back into your court.

I ask myself why our media pay next to no attention to urban design? Apart from an occasional article by a journalist who may — or may not — know something of the subject, I know of no mainstream media outlet in Toronto that treats urban design either with respect or regularity.

Can it be that the urban design world enjoys this public ignorance? Even my skepticism has limits, and I refuse to believe that you welcome this silence, this absence of public discussion.

Permit me to suggest that you may find (in addition to the predictable philistinisms and barbaric comments), a responsive community that wants to be educated, a citizenry hungrier for excellence than you imagine, a populace proud of its city — but desirous of buildings and their arrangement about which it can be even more proud.

Newspapers, in particular, are not monoliths, willing to write only about those who advertise in its pages. If you doubt this, ask yourself how many ads, for example, does the Jockey Club place proportional to the coverage given to horse racing? How many ads are placed by Maple Leaf Gardens relative to the coverage given to hockey? How many burglars and thieves place advertisements in newspapers relative to the column inches assigned to crime reporting?

I suggest that members of the architecture and urban design trade should lobby *ad infinitum* our media, particularly newspapers, for augmented coverage of what you do well, and painful as it might be, for augmented, intelligent coverage of what you do wrong. (In passing, you might care to note that many of the ideas for articles on the off-ed pages of newspapers were ideas first suggested by the authors of the pieces — not by the newspaper editors).

If this expanded coverage of your profession and its ideals and its current philosophical whereabouts seems a hopeless goal, please recall that a mere 25 years ago, it was equally impossible for any English-Canadian literary writer to be profiled in the pages of his or her own nation's newspapers and magazines. The attention paid to our writers was so pitiful that Irving Layton, for example, had to pay out of his own pocket for his first books to be published. Margaret Atwood had to typeset — and print — her first books because no publisher in Canada would touch her work. Yet today, only a couple of decades later, her work is purchased by one out of 30 English-Canadians.

When Canadian media failed to review the works of Canadian writers, the writers organized, lobbied, ignored rejection, and persevered until the media changed, and decided that the public was intelligent enough to

separate chauvinist boosterism from informed criticism, and was willing to pay for profiles and reviews of Canadian authors. If underfunded writers can fight for such a victory, can obtain such high profile for themselves and issues close to their heart, I put it to you that those at the heart of constructing urban spaces can do it too.

Newspapers and magazines are not the only places where a public dialogue can be carried on, but they are among the best because their frequency and easy accessibility allow for more "to-ing" and "fro-ing" than television or radio, and significantly, print media allow more voices to enter the discussion.

Another reason I feel that the Toronto public feels disconnected from its urban designers is that we do not know who the principals are. In part, this is because the leaders in your business are not profiled in newspapers, magazines, television and radio. But the anonymity is caused by more than this: the prominent persons in your trade seem reluctant to become engaged with their community in the sense that the French use the verb *engager*.

Let me give you a current example: I find it amazing that there is no discussion initiated by those working in architecture and urban design — but aimed at the public — about the ethics of Canadians architects working for the Government of Mainland China. It appears that no questions are being asked about the propriety of working for a regime notorious for its abuse of human rights. Moreover, I hear no outcry against the involvement of Canadian building firms in the gargantuan destruction of the Chinese environment by the pace and size of construction there. Can it be that everyone — absolutely everyone — in your profession thinks this is hunky-dory? I doubt it. But I do not hear or read in any journal read by the general public any criticism of this matter by thinkers in the trade. And if the public does not hear any criticism of this involvement — if all debate on contentious issues is kept strictly *en famille* — how much faith can it have that urban design practitioners will criticize inferior — even shoddy — design in Toronto? Not much.

I can cite another example, much closer to home. I am sorry to say that I do not recall reading expressions of outrage from architects and planners when the monstrosities at Harbourfront were being schemed. Instead of an architectural and urban design jewel breathtaking to behold, we have at Harbourfront a bleak chain of mostly dull edifices dilapidating while we watch. Where were the protests of the urban design community in Toronto when the plans for Harbourfront were blueprinted and first disseminated?

But let me suggest that to be engaged with one's community, it is vital that the leaders in your trade be seen to be involved with more than just the

issues of your profession. For example, have urban designers, either individually or as a group, ever taken a public stand on issues only tangentially related to their trade? Immigration? NAFTA? Cultural sovereignty? And having taken this stand, have they gone into the larger world to defend it? If not, why not?

I am convinced that you will garner intelligent and (not inconsequentially) influential support from those who believe that to be great designers you must be fully — and publicly — and visibly — engaged with your city, not apparently aloof from its moral, cultural, and spiritual life.

Two books published within the last month, while critical of much urban design in Toronto and environs, indirectly hint at an important avenue by which I believe urban designers can enter into conversation with the citizenry about more than density rulings — indeed, there is an avenue by which urban designers can lead the discussion. That avenue is History.

The two books are John Sewell's *The Shape of the City*, and David Lewis Stein's *Going Downtown: Reflections on Urban Progress*.

Speaking of books: I have just published the first volume of a series of books documenting how foreign authors have written about Canada and Canadians. Alas, too many Canadians believe that next to no foreign authors have written about us, and the few who have done so have hated us. In the past 15 years, I have discovered more than 1,500 foreign authors who have written about Canada and Canadians. And the vast majority did not like Canada. They loved Canada.

Lest you think most of these writers are a recent phenomenon, I want to share with you a fascinating discovery I made from the world of opera. Almost 200 years ago, the greatest storyteller in the history of music, Giacchino Rossini, wrote an opera — his first opera — in which a Canadian is the hero. But before playing an aria from that opera, I want to remind you that Canada's place in musical literature is even older than Rossini. Many persons seem not to know that in *Così fan tutti*, Mozart wrote an aria especially for his favourite singer, in which Canada is mentioned quite specifically. Here is the end of that aria (the key words are "da Vienna al Canada"):

Not long after Mozart, Rossini immortalized this land in *La Cambiale di Matrimonio*. In this excerpt, two Europeans threaten to send the Canadian back to his homeland by mail — presumably surface mail. Here is the end of that aria:

Both these arias remind us of the antiquity of our history and some of the illustrious people associated with it. But when I look for a reflection of that rich history — the musical, the military, the scientific, the exploratory

history — in the urban design of my city, I see next to nothing. I believe architects and urban designers are uniquely placed to elucidate that exciting history, indeed are uniquely placed to play a fantastically important role in educating Torontonians about their past. You are singularly placed to do something noble: to augment, and in some cases to fortify, our identity as Canadians against the assaults on that identity from other sources.

When I walk the streets of London, England I am constantly distracted by the statues, busts, and the blue decals on almost every block, informing me that John Donne lived here, or that Disraeli died on this spot, or that Christopher Wren worked there. And each visit to London reminds me of how venerable such streets become by these associations. Further, one realizes that children who live in London pass these decals and historical constructions every day, and by osmosis absorb the facts of some of their history, and by osmosis absorb a pride in their neighbourhood and their local streets.

What do we offer in such a vein in Toronto? For example, although the City has been the literary capital of English Canada for more than 150 years, there is still no statue of a Canadian literary figure anywhere in Toronto. We have a statue to Robbie Burns, and one to Winston Churchill, and even one to Peter Pan. But none to a Canadian literary figure.

Our military history seems to be as poorly served. While we have a few memorials to groups of dead soldiers, the absence of statues or busts commemorating the achievements of great Canadian martial heroes is woeful. Indeed, apart from sports, other disciplines fare just as poorly.

I suggest that the next time you create a park, include a statue or a bust — or some physical marker — in homage to a person or institution connected to the history of the site. Esteem for figures of the past does not have to be confined to those who are household names: such people and places will become household names only if their memory is honoured near the households of today's residents. Perhaps we could take a page from the book of urban design in Frankfurt, where street signs prominently feature the name of the street, of course, but also contain a brief history of the person after whom the street was named. That Toronto's street names do a poor job of reflecting our history, indeed have been the private property of individual developers, is no compliment to the generosity of urban designers in this town.

Please begin to explain the significance of the names of parks that do exist. There are two parks, for instance, within walking distance of my home in north Parkdale. They are named after people who, one suspects, had local importance, but remain strangers to me and the people who are

my neighbours. And these are not the only parks in Toronto with mysterious monikers.

Now, before arguing that these are the concerns of the Historical Board rather than the Planning Department, let me suggest that urban planners and building designers can do much to make our history physical, manifest, a daily tangible experience for people who live in the very place where it happened. And in the process of making that history real to us, urban designers have a wonderful chance to undo some of the damage inflicted by their predecessors: the callous destruction of old neighbourhoods, the attempts to destroy the Old City Hall or Union Station, the effort to construct the Spadina Expressway, or more towers at Harbourfront — these are not proud highlights in the history of Toronto urban design.

The destruction or neglect of history by urban designers is, alas, not just a thing of the past. Closer to home, I think of the opportunity lost to celebrate the contribution made not just to local history but to world history by the shipyards at the foot of Spadina. The corvettes — the little ships made legendary by the Royal Canadian Navy — were constructed and launched, and until recently, the slipway by which these marvellous vessels entered the water was still prominent. Walk those grounds today though, and there is no record, no memory whatsoever of the fact that on that site the ships were built that helped to win the Battle of the Atlantic.

I put it to you that the City is peppered with similar possibilities. Top of mind is the area known as the Old Stockyards. Will homage to that historic place be incorporated into the new uses of the site? If you say it will, then I ask, why was not similar homage paid when the CBC building was erected on the site of our old Parliament buildings?

The aspersions cast by urban planners on historical solutions to design challenges is also not a pretty sight. Unfortunately, many instances of this disdain abound. For example, looking north on Toronto Street one has only to compare today's blob, the William Lyon Mackenzie Building and its insult to the vista, to the opulence of the Eighth Post Office, torn down in 1957.

One wonders when the traffic flow on Adelaide will be reversed, so that the eye is pampered with the crowning view of the Portuguese Church on Bathurst Street. And the northeast corner of Yonge and Front Street, opposite the O'Keefe Centre, presents a contrast in planning: on the one hand we have the current LePage Building, which makes no address to the street corner, and on the other we had a Bank that formerly stood on the site — and magnificently addressed the street corner. Incidentally, on that same corner, originally stood the North American Hotel, where

Charles Dickens stayed for a few days in 1842 during his only visit to Toronto.

I promised to touch on history, opera, and grandeur. So, it's time for grandeur. If you leave remembering only one exhortation, let it be this: dare to be something more than just okay. Dare to be not just great — dare to be the greatest in the world!

I beg you: When making our history manifest, dare to be great! This city is so wanting in architectural splendour and opulent urban design! Must our urban design remain timid forever?

I found it interesting that not once is the word "beauty" mentioned in either John Sewell's or in David Lewis Stein's books. While both — Sewell's in particular — discuss this century's history of planning and building in Toronto in accessible English, neither author discusses another kind of building, the beautiful edifice.

I walk the streets of my city and wonder: Has any of our planners ever been to Europe? Have they never felt exhilaration at the majesty of the best urban design there? Have they not felt their blood heating up and their skin tingling when standing at the Piazza Navona in Rome, or Trafalgar Square in London, or the Charles Bridge in Prague, or the thousands of other magisterial public spaces in Europe?

If our planners have been to these places, then why is that experience not reflected powerfully in their work here? I am not asking them to be imitative or colonially minded. But I do ask why so much design in Toronto — particularly in our public buildings, and the spaces around them — seems so pedestrian, so safe, so limp, and slack in comparison?

Let me give a few examples where Toronto seems especially anemic. In nearly every city of Europe, there are:

- fountains designed by artists,
- arcades designed by artists,
- street furniture designed by artists, and
- public sculpture appropriate in scale to the buildings in front of which they are placed.

Fountains: apart from Enzo Cucchi's at York University and Susan Schelle's at Skydome, and perhaps a couple of others, Toronto has few fountains worthy of the name.

The fountains that are most visible to visitors and residents are those flaccid, Vampire-sucked-dry dribbles designed by planners in the 1950s and '60s who believed they were really closet Berninis. Those oozing discharges are a disgrace to the city.

Fountains are magnificent animators of otherwise indifferent spaces, and the best of them happen to be fantastic tourist draws. But you will note that the best of them — the fountains of Europe — were designed by artists, not civil servants, so I beg you, be grand, be daring, but get real sculptors with daring to design those fountains!

Arcades: have any of the planners of Toronto ever been to Bologna or Florence or the other great cities of Italy where the design of arcades by renowned artists and architects is both a centuries-old practice as well as a source of immense civic pride? As I walk in those cities, I ask: Why can't Toronto create contemporary versions of such masterpieces? In Italy the arcades have the practical function, of course, of keeping direct sunlight from hitting the sidewalks and adjacent buildings; it seems to me that, given the length of our winters, arcades would do much to keep snow, slush, and the other residue of inclemency away from sidewalks.

The beauty of the downtown Toronto core could be made singular — unique in the world — by architect and artist designed arcades, and they would do much to alleviate the city of the horrible, homogenized anonymity that Mies and Modernism have imposed. Visits to Bologna might also remind our architects that it's okay for some columns to actually have capitals.

The furniture of our streets is undistinguished, and the time to change that is long overdue. Compare the signs for the Paris Metro to those announcing the TTC and you will see the challenge — but also the possibilities.

I ask you to imagine a city in which the anal-retentive, breathtakingly boring street furniture we have is replaced by park benches created by Michael Snow, fire hydrants by David Hockney, flagpoles by Jasper Johns, parking meters by Christo, street signs by Christopher Pratt, light poles by Roy Lichtenstein. If you are not happy with any of those eminent names, suggest your own distinguished artists. Either way, think of how the city could be transformed!

Just as Chicago now boasts, justifiably, of its grand public sculptures by some of the greatest names in Art, the sculptures magnificently sited, and built to appropriate scale — so, too, could this city boast about visual delights awaiting every resident, every visitor, no matter where he or she looked, because our street equipment and furnishings would be the greatest in the world!

Already, I can hear the bean-counters greasing their abacuses, preparing to count how much this is all going to cost. But I say the cost of this street furniture, and for other such items, need not be extravagant — indeed, might be less than that paid to the closet Berninis.

Properly phrased and seriously unhindered, the design competitions for these items need not be dear. I suggest that there are many established artists who would respond to the challenge with modest financial demands both because of the intellectual and aesthetic challenge itself, and for the associated prestige and the pleasure.

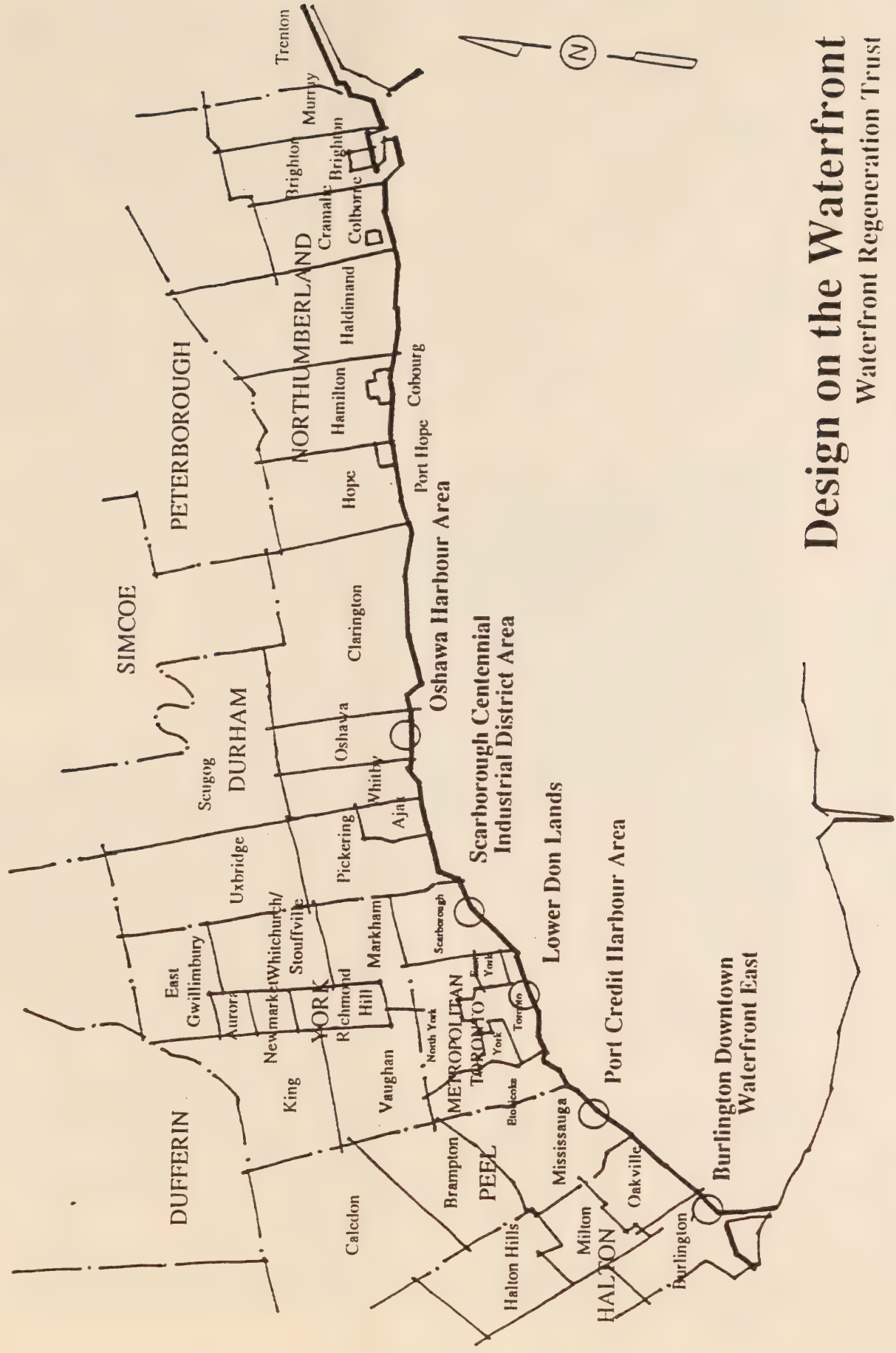
David Lewis Stein flatteringly refers to urban planners as "earnest and idealistic". When talking about the best of them, my experience corroborates this evaluation. And when such planners and urban designers do good work, I believe they should be rewarded in a much more public way than they are at present.

I see no reason that excellence in urban design should not be publicly applauded. I think, as a business, you would be doing a service to your community if you held widely promoted annual design awards for the city in the way that the record, film, book, and theatre worlds do. Such competitions focus the attention of the press on your subject, grab the easily distracted attention of the general public, and have the merit of possibly engendering controversy. Controversy about design issues would be quite helpful to Toronto, especially if the debate could be held long before decisions have to be made, and long before parties become entrenched in their positions, like marble chips in terrazzo, unable to move.

The title of my talk today comes from Dryden's poem "Absalom and Achitophel". Dryden was not talking about urban designers, but about a character who combines some traits I believe belong in the hearts of all great builders of cities: chief among them a yearning for the singular and, not least, a passionate celebration of humanity:

A daring pilot in extremity,
Pleased with the danger, when the waves went high,
He sought the storms, but for a calm, unfit.

Figure 9: Five Places-in-the-Making on the Greater Toronto Waterfront.



Design on the Waterfront

Waterfront Regeneration Trust

Five Places-in-the-Making in the Greater Toronto Bioregion

Places-in-the-Making: Background information and group discussions

The following five sites were selected by the Waterfront Regeneration Trust as examples of places-in-the-making on the Greater Toronto waterfront for their potential to become unique places:

- The Burlington Downtown Waterfront East area;
- the Mississauga Port Credit Harbour area;
- the Lower Don Lands area in Toronto;
- the Centennial Industrial District area in Scarborough; and
- the Oshawa Harbour area.

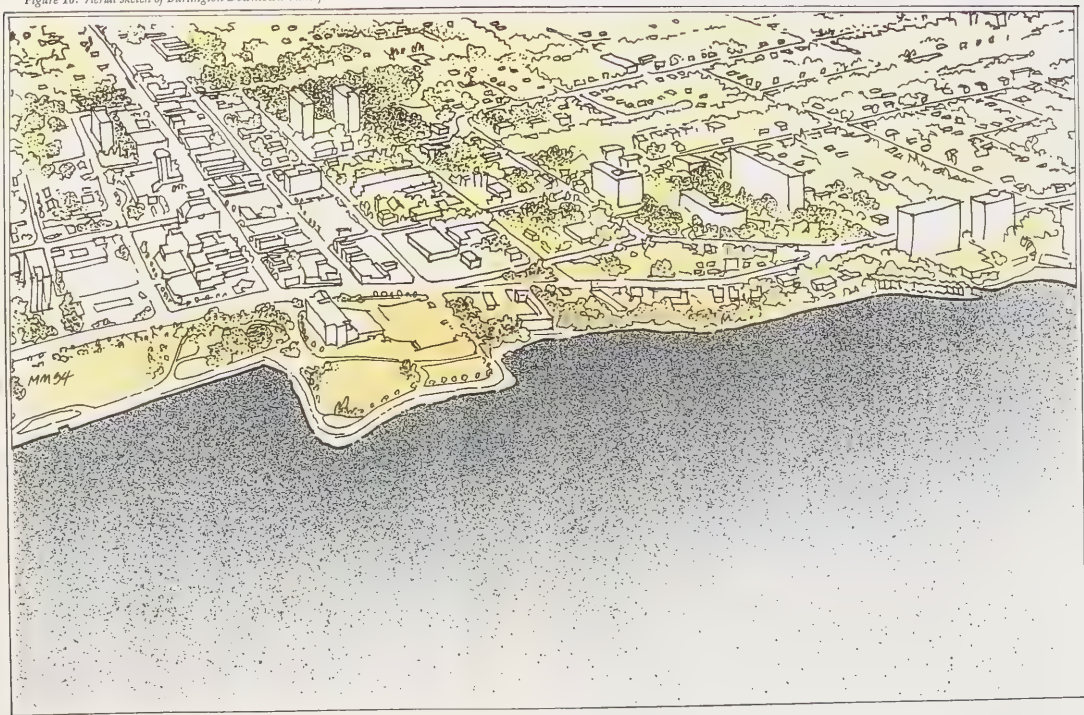
A synopsis of the background information for each site is presented in this section. A more complete information package, prepared by the host municipalities and, where appropriate, by other parties, was distributed to workshop participants, giving them a broad context within which each site was to be considered and discussed.

Each workshop participant made two site visits. Following these, participants chose to attend the breakout discussion group for one of the sites which they had visited, where they were asked to consider how to incorporate design into the ecosystem approach to planning for that particular place.

The group discussions were stimulating and interesting, especially because they brought together people from a variety of professions and disciplines with a common interest in design, whether they were designers or non-designers. As a result, the opinions were sometimes controversial. Each group was chaired by one or two leaders, to ensure that discussions remained focused.

The précis following the background information for each site is based on notes taken during the discussions.

Figure 10: Aerial sketch of Burlington Downtown Waterfront East



Burlington Downtown Waterfront East Project

BACKGROUND

The City of Burlington began to address the problems and prospects of Burlington's downtown area when it hosted the Waterfront Symposium in 1989. This process was reinforced by the creation of the Downtown Partnership, the 1989 Waterfront East Study, and the Mayor's local action plan. These efforts have contributed to realizing the City of Burlington's policy objectives in general, and the utilization of the waterfront asset in particular.

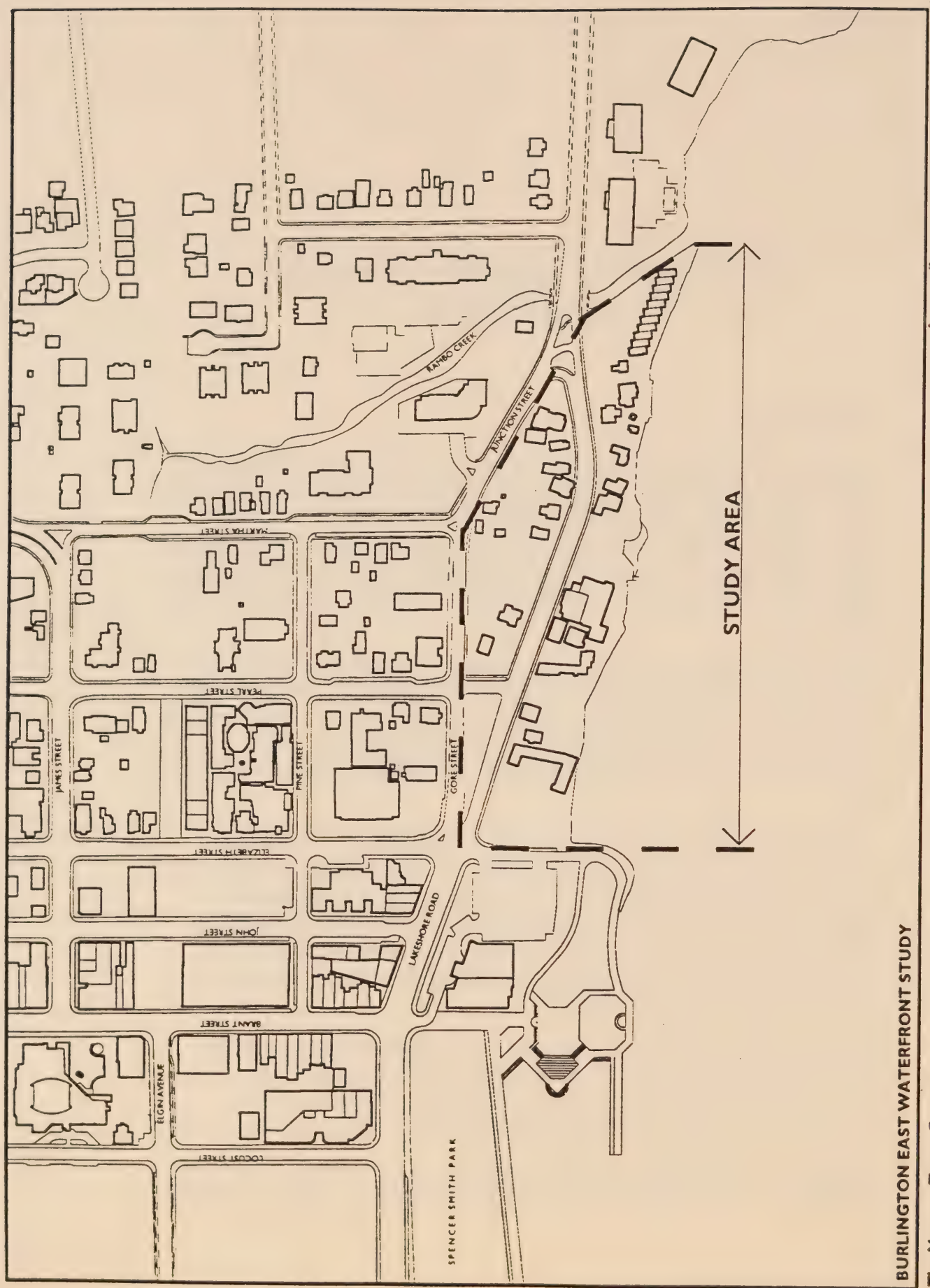
A mixed-use development has been proposed for the Waterfront East lands in the Downtown Waterfront East area (Figure 11). This should be carried out in a manner consistent with good urban design principles in general, and with the appropriate planning policies of the City of Burlington. In addition, prudent private-sector financial investment is key.

The Waterfront East lands are currently being studied with a view to producing a development that will meet the goals and objectives of the various parties involved, and will be supported by the public and approval agencies. The study will examine public space systems, the shoreline, traffic, land ownership boundaries, city services, built form, density, land use, parking, and heritage buildings as they affect this property and the surrounding area.

It is hoped that the study will generate recommendations regarding public space, shoreline, traffic, land ownership boundaries, city services, built form, density, land use, and development guidelines. A key component of the analysis is testing the economic viability of the options.

The process being followed for development of the Waterfront East lands is twofold: first, an integrated method of working to achieve the above

Figure 11: Context map, Burlington Downtown Waterfront East.



BURLINGTON EAST WATERFRONT STUDY

The Mayrose Tycon Group
The City of Burlington
Feb 94

A.J.Diamond, Donald Schmitt and Co.

goals is in place. It comprises a project steering committee, members of which include the owner, the Mayor of Burlington or his representative, the Executive Director of Planning and Development, and the consultant. Second, a series of public meetings will be held for the purpose of providing public information and receiving input.

OPPORTUNITIES AND CONSTRAINTS

The present physical conditions of the downtown site, and related economic and demographic conditions, indicate the following:

- there is a retail and commercial sector in need of revitalization;
- there is extensive unstructured waterfront open space, with no close connection to the water;
- the population has a larger component of older people, and a smaller component of people with younger children, than do surrounding areas;
- there is derelict and sporadic development that takes little advantage of its lakefront location.

As a result, there is an opportunity to infuse the downtown with new retail and commercial activity which would:

- provide a more balanced community make-up;
- contrast the large open spaces with a carefully constructed development connecting to the water;
- introduce a variety of land uses that incorporate both public and private activities;
- make it possible to design a complex that takes advantage of the waterfront location.

WORKSHOP DISCUSSION GROUP PARTICIPANTS

Discussion leaders: Diana Jardine, Ministry of Municipal Affairs
John Gartner,
Metropolitan Toronto Planning Department

Discussion group:

Robert Allsopp	du Toit, Allsopp, Hillier
Carl Bray	Ministry of Municipal Affairs
Bob Brechin	City of Burlington
Astra Burka	Architect/ Arts and the Cities

Roland Rom Colthoff	Quadrangle Architects Ltd.
Ian Deslauriers	MTRCA
Gary Fields	York University/Waterfront Regeneration Trust
Norm Groves	City of Burlington
Gary Goodman	City of Burlington
Jay Jackson	University of Guelph graduate student (Landscape Architecture)
Matt Jaecklein	The Mayrose-Tycon Group
Raymond Kessler	Ministry of Municipal Affairs
Marilyn Lagzdins	City of Burlington
Franco Lora	City of Etobicoke
Dan McAlister	Bregman and Haman
Liane McKenna	City of Scarborough
David McKillop	City of Etobicoke
Karen Pianosi	Region of Halton
David Samson	CROPS
Chris Stewart	Christian J. Stewart Consulting
Kim Storey	Brown and Storey Architects
Catherine Talbot	City of Burlington
Jane Welsh	Metro Toronto Planning Department
Javier Zeller	University of Toronto graduate student (Architecture)

DISCUSSION

The group agreed that, in planning terms, a project for redevelopment on the downtown waterfront should have some broader relevance, to garner community support. A landmark site can do this by giving momentum to the rejuvenation of Burlington's historic downtown.

They noted that the western half of the Downtown East development site could be viewed as an extension of the downtown to the waterfront, because it is located near the downtown main street and Spencer Smith Park (Figure 11).

As seen in Figures 12 and 13, the east end of the site is adjacent to a different type of landscape: Rambo Creek, and small scale



Figure 12: (Above) Rambo Creek.

Gordon Grice 1994

Figure 13: (Below) Village Square, Elizabeth Street, Burlington.

Gordon Grice 1994



residential/commercial neighbourhoods. This part of the development could form a symbiotic relationship with the waterfront downtown, improving the sense of place. It was also felt that a second type of development with different use, form, and scale may be necessary. It was suggested that density values and building heights should be driven by landscape and urban design, rather than by the economic aspects of the real estate market.

The group felt that those planning and designing Burlington's downtown waterfront should view Burlington Waterfront East and the Western Bay area, with its unique landscape of beaches, marsh, cottages, and spectacular lake views (Figure 14), as one large planning unit. At present, both the natural environment and the diversity of urban landscape there are threatened. If existing conditions anywhere on the waterfront are "fixed" in a conventional way, the area will become another stretch of redeveloped shoreline that looks like every other such stretch already in existence, losing its unique character and functions.

The group was interested in how we could keep alive the historic nature of this stretch of waterfront. What were the swamps like; the historic piers; the old settlement? Design should make an attempt to remember these features — simply recording history is not enough. It was agreed



Figure 14: (Above) The waterfront at Spencer Smith Park, Burlington.

that an analysis of what works and what does not work in the ecosystem is necessary. It could then be incorporated into redesigning the landscape.

Because of its unique geography, the Burlington Bay area is subject to considerable flooding and erosion from winter storms. To protect the existing shore and bluffs, development along the shoreline must comply with building setback and shore protection regulations, which have an impact on the feasibility of development there. Some of those present wondered how much of the site is actually buildable after the floodline and road allowance setbacks are taken into account.

Because of the proximity of the site to the waterfront, the development proposal might include a northward road realignment at Lakeshore Road in order to create buildable area on a larger site. The group suggested that this deeper lakefront site may require north/south streets and pedestrian ways to provide access to the lake.

There was overall agreement that a pedestrian loop should be provided to integrate the site, the waterfront, and the downtown community. A loop in the downtown area might pass along the waterfront, north through private developments and/or streets, and then along a wider streetscape that parallels the waterfront but is inside the downtown area. Rambo Creek is a possible north/south connector at the east end of the downtown.

There are also opportunities to engage the living history of the place in the design of the individual waterfront site. It was suggested that art and cultural groups be more involved in future event and facility planning.

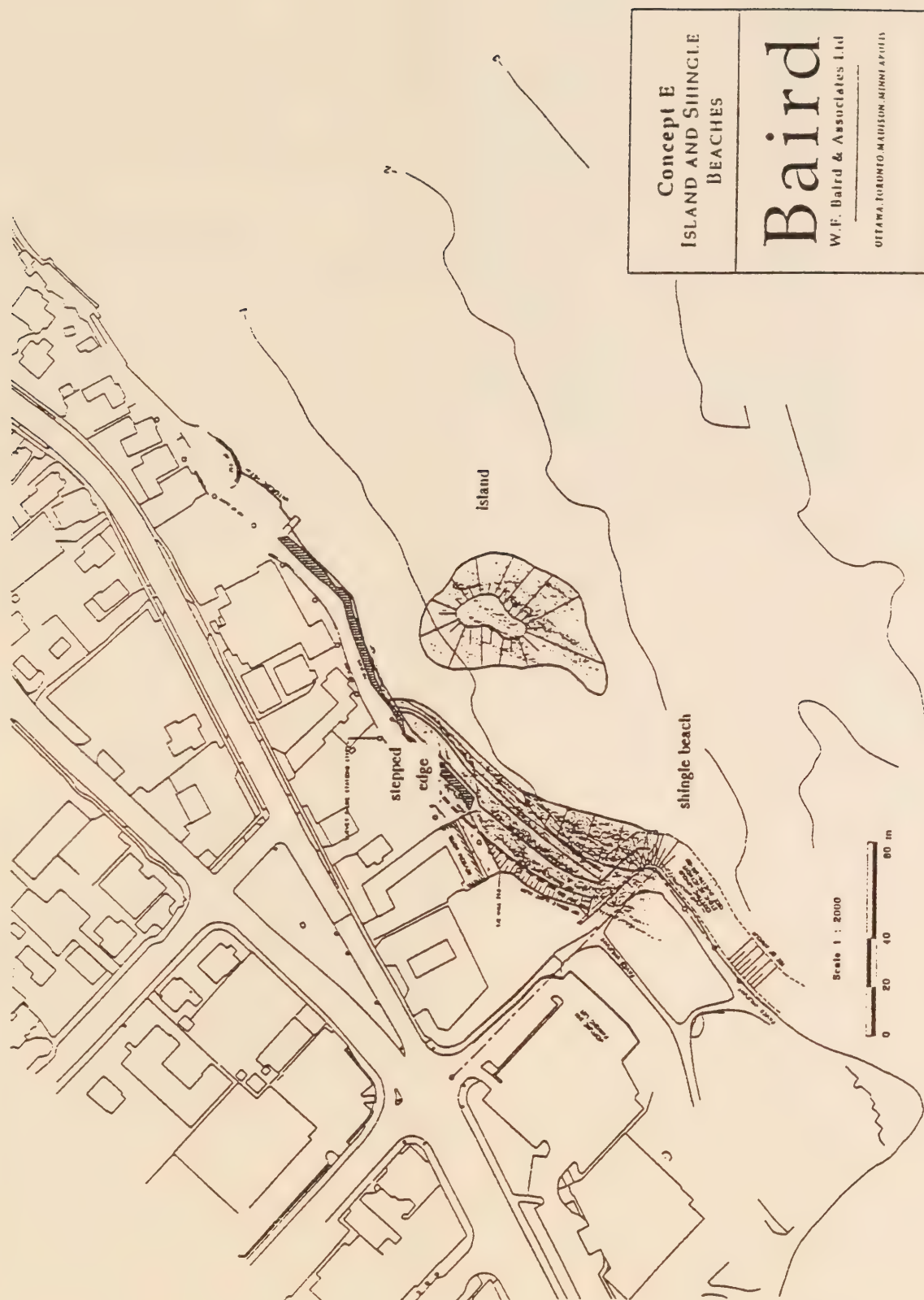
Some asked if the public really needs to own all of the waterfront: public agencies are finding it increasingly difficult to maintain what they currently own. This lack of money for the current style of waterfront park may be part of the problem: e.g., less maintenance or more natural areas will result in lower operating costs with greater environmental benefits.

Some members suggested that manicured park space, while nice as public open space, is not a viable ecosystem. Forests are cheaper to maintain, nonetheless accessible for passive human use, and help in the current problem of controlling geese in public open spaces.

Each new open space connection for the waterfront is a chance to restore the Carolinian vegetation species (trees, shrubs, grasses, and more) that once colonized the area. Another view was expressed, that most people view all human-made systems as bad for the environment: "You don't need to have trees to have a balanced ecosystem". There are miles of under-or un-utilized shoreline. Human-made edges can be ecologically responsible.

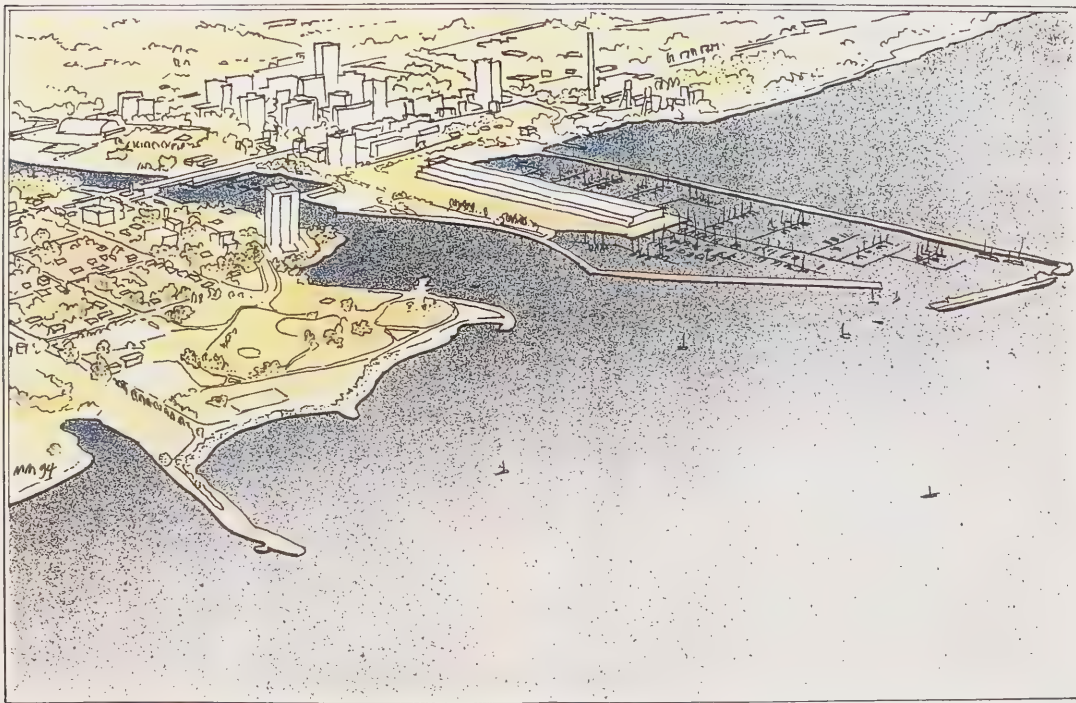
Current development plans include the possibility of incorporating a human-made water's edge and a built-up subsurface island off the shore, to act as a wave-energy dissipator (Figure 15). It was pointed out that a proposed island or artificial beach bars below the water surface may act as a sediment and nutrient trap. Stormwater outflow from Rambo Creek may collect in the area and create a mixed blessing for the waterfront: a stable but polluted shoreline. Perhaps the total impact of the island should be assessed, including water quality, littoral drift changes, silt load potential, and habitat creation/ destruction. It was also suggested that Rambo Creek, which has been channelized, should meet the waterfront in a more natural way.

Figure 15: Shoreline remediation concept, Burlington Downtown Waterfront East.



PRELIMINARY

Figure 16: Aerial view of Mississauga/Port Credit Harbour Area.



SITES

Mississauga/Port Credit Harbour Area

BACKGROUND

The history of the Credit River dates back centuries before the area was settled by European colonists. The Mississauga Indians roamed there in small bands, fishing and hunting. The flats near the mouth of the river were favourite camping grounds, especially in the Fall when salmon were abundant. These flats became known as an Indian village. In the Spring, French traders from Quebec came to the site to trade goods, guns, and ammunition for furs. Sometimes they extended credit to the native people, in return for supplies they could not afford. Therefore, the river became known as the "river of credit".

In 1805, the government negotiated a treaty with the natives to purchase 80,000 acres of land, which was then surveyed and granted to settlers. Lands one mile on either side of the river were reserved for the Mississauga Indians. This encouraged development of roads, bridges, and an inn at the river mouth. A ferry was established to transport animals and farmers across the water, on their way to and from the Town of York. Bridges were constructed later.

The Town of York was growing quickly, and the need for lumber and flour was increasing. The mills established further upstream, beyond the native reserve lands, were kept busy with the growing demands. Rafts towed by schooners would leave the river mouth and transport lumber east to York, Kingston, and Quebec City, where it would then be shipped to England.

The federal government eventually purchased the reserve lands from the native people and, with the increase in shipping activity, incorporated the harbour in 1832. Tolls were charged, and profits from the harbour were

shared with the natives. (They were named as registered owners of half of the Port Credit Harbour Company.)

By the mid-1800s, Port Credit was becoming a shipping port. Several inns and hotels had been built to accommodate travellers, and a number of commercial schooners had been constructed and launched at the port.

In the early 1900s, stone-hooking began to take over the harbour area. Building stone to be used for walls, and by pavers and cobblers, as well as sand and gravel for roofs, were dragged up from the river bottom. supply. Stone was being removed at such a rapid rate that limits had to be placed on the depth to which a line could be dropped to retrieve it. This factor, and improvements to transportation routes, quarrying methods, and the introduction of concrete, led to the decline of the stone-hooking industry.

In 1961, the Lake Ontario commercial fishery which had existed for many years died out. Since that time, the sport fishing industry has thrived as governments have paid more attention to fish stocking programs. In 1961, the Town of Port Credit, with a population of 6,500, constructed a four-lane bridge over the river and levelled the flats to create Memorial

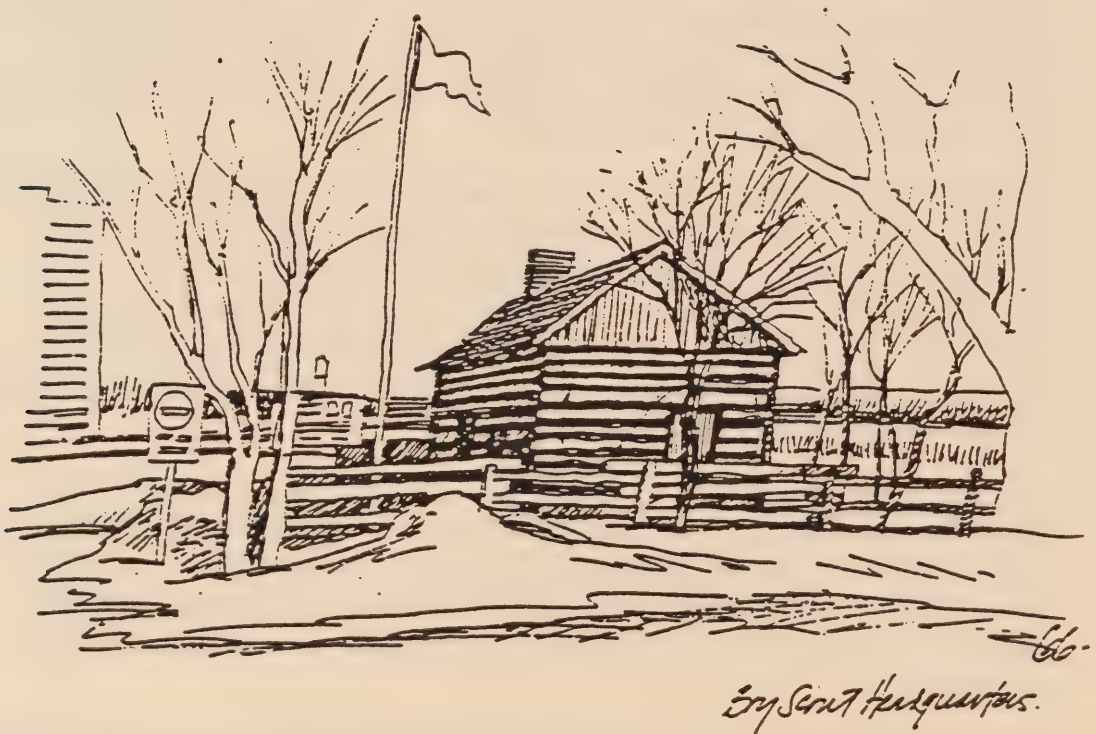


Figure 17: (Above) Historic building, Port Credit Harbour.

Park. The federal government then constructed an artificial harbour to the east of the river; a pier and large terminal warehouse were also built. Canada Steamship Lines leased the facilities and approximately 200 ships serving ports around the lake regularly docked at the harbour to load and unload out-going freight (Figure 18).

On January 1, 1968, Toronto Township became Mississauga and in 1974, Port Credit (as well as the Village of Streetsville) joined the City of Mississauga. Today, the private yacht club that once occupied the river mouth basin has been moved. The basin, club buildings, and boat storage yard are vacant. Ship building has ceased and yacht sales have diminished. The federally owned harbour and warehouse building is now leased by a private business that operates a public marina from the facility.

The site is in desperate need of rejuvenation. Several studies have proposed redevelopment of the harbour lands to create a focus for recreational and commercial activities. Once land ownership agreements can be reached, detailed design and construction will proceed.

LAND OWNERSHIP

The City of Mississauga is interested in redeveloping the Parcels of land in the harbour area (Figure 19). Parcels 1, 2, 3, and 4 are owned by the federal government and are leased to the City under agreements that expire in December 1994. The City of Mississauga is currently negotiating with the federal government to purchase the lands, and work on the site will not begin until an agreement has been reached.

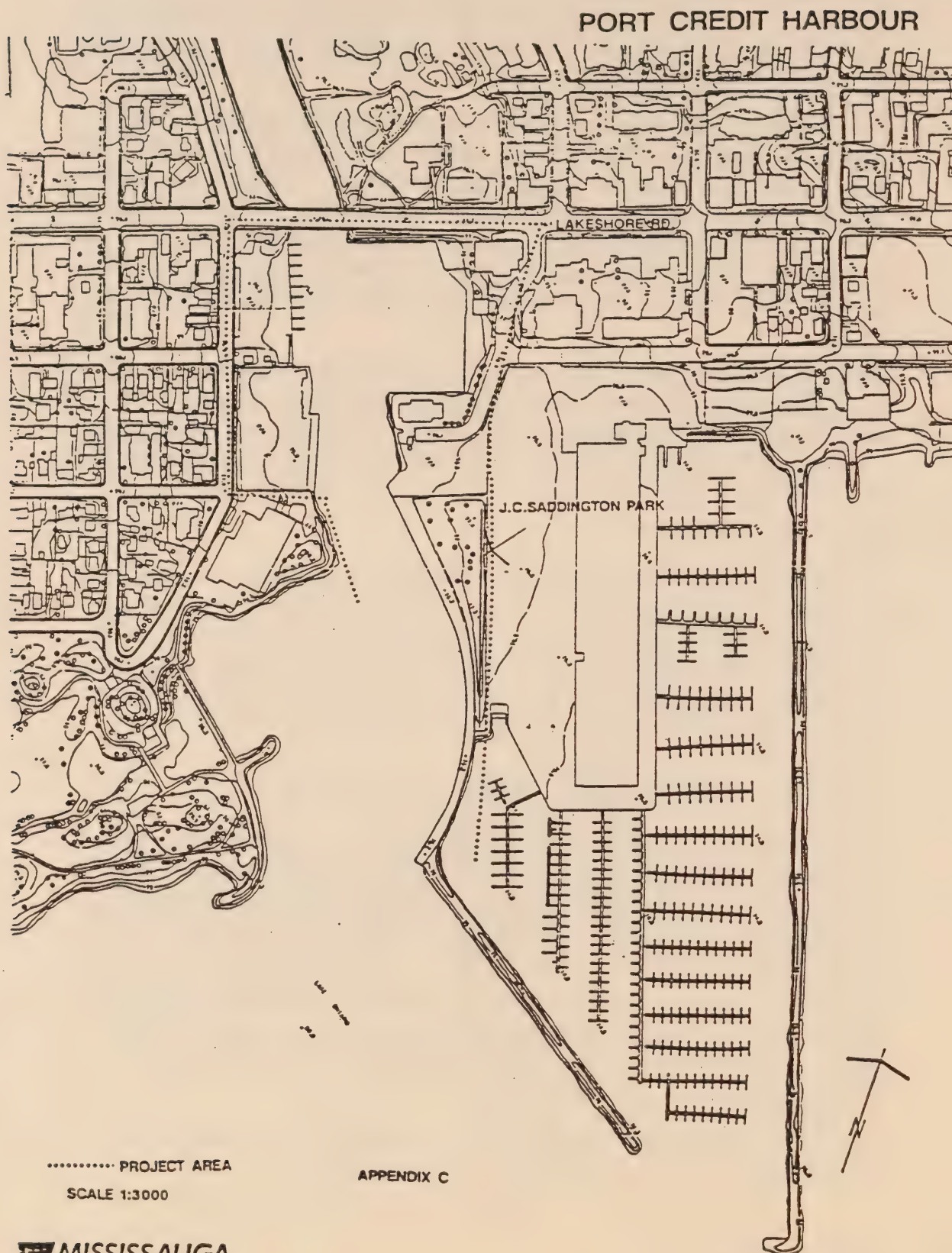
CITY OF MISSISSAUGA PORT CREDIT SECONDARY PLAN

The introduction to the existing secondary plan, which was approved in 1986, indicates that priority will be given to establishing activities and programs that encourage the development of Port Credit as a tourist centre. In this regard, activities that result in upgrading the waterfront and harbour area will be encouraged.

The first general objective is to take advantage of the lakefront, river mouth, and harbour for water-related recreation and commercial development, while ensuring that increased intensity of such uses is complemented by access and parking improvements.

The City of Mississauga recently began a review of the secondary plan. A draft document should be completed in the near future.

Figure 18: Context map, Mississauga Port Credit Harbour Area, 1993.



CITY OF MISSISSAUGA WATERFRONT PLAN

The City of Mississauga Waterfront Plan has similar objectives. Public comments greatly favour construction of a pedestrian bridge over the river, separate from the Lakeshore Road vehicular bridge. There are various opinions on whether the “village charm” of the area should be maintained, in preference to constructing new retail and entertainment attractions. It is generally agreed that the area needs an economic boost, and redevelopment of the harbour is seen as its focus.

The Waterfront Plan is a Council-approved document only, in essence a guideline that is not subject to provincial approval under the Planning Act.

MISSISSAUGA WATERFRONT TRAIL

The Port Credit Harbour will become a major terminus for the waterfront trail extending east, to Marie Curtis Park on the Etobicoke border, and west to the Mississauga/Oakville border. The waterfront trail is expected to be completed in Spring 1995.

EXISTING SITE CONDITIONS

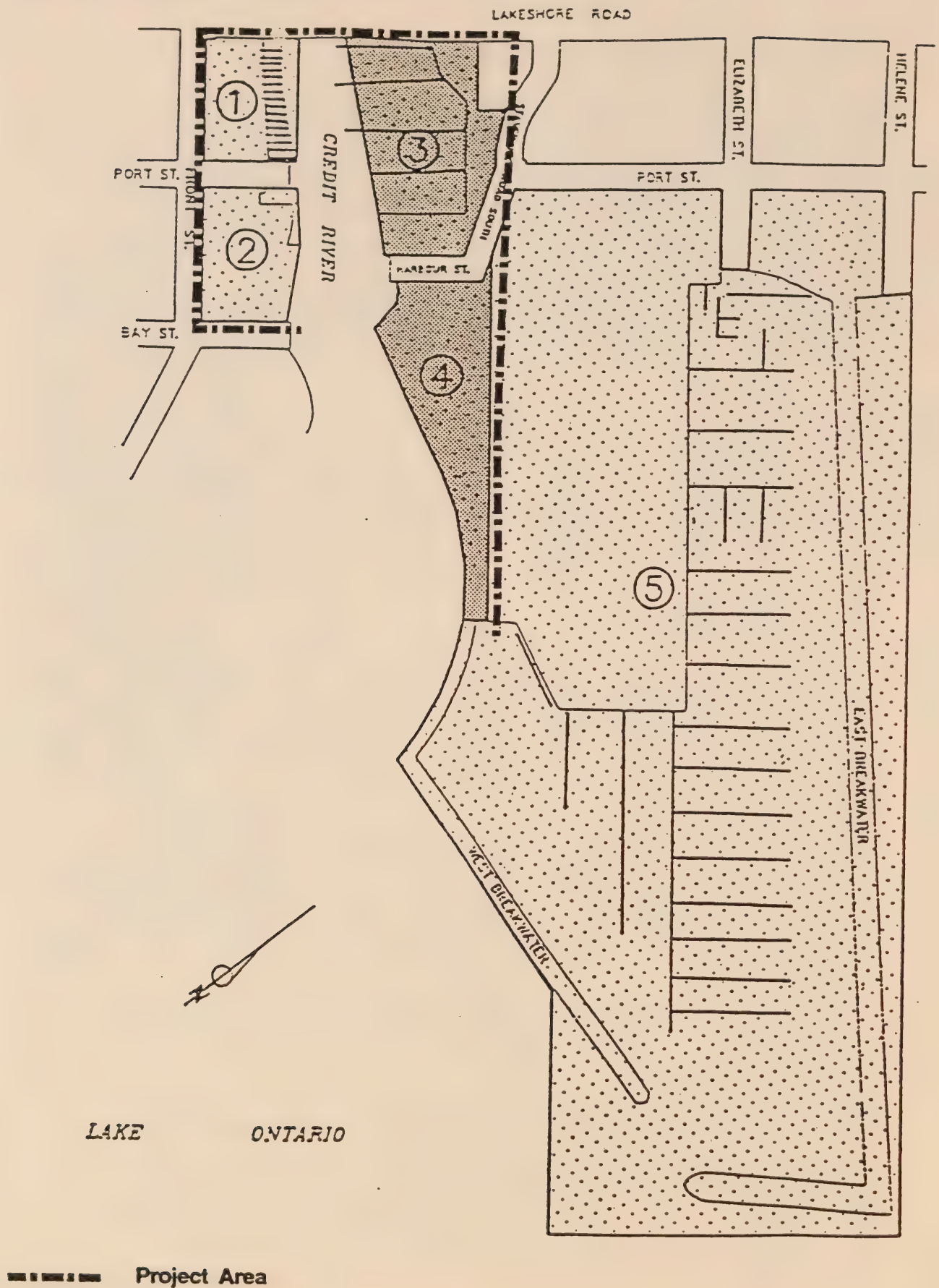
Investigations of soil at the site indicate levels of lead-based contaminants — as well as high levels of copper, molybdenum and zinc — on Parcels 1 and 2. These lands were previously used as boat storage by the yacht club and were also the location of the former Port Credit Boat Works. The levels exceed federal and provincial levels for clean-up.

Boreholes indicate fills and alluvium over native sands and silts with bedrock at a depth of around 15 metres on the east side. The west side shows fills and less alluvium over native clayey silt till with probable shale bedrock at depths of around 5.5 metres. Sediments in the river mouth and basin exceed open water disposal guidelines, but are fit for clean landfill.

Water depths within the basin and out to the limits of Parcel 4 range from a minimum of two metres in the basin to ten metres in a channel running alongside J.J. Plaus Park.

Fixed and floating dock structures in the East Basin have been removed. Lake waves, mainly from the east, penetrate the Basin and bounce off the walls, causing considerable agitation in the harbour. The majority of sheet pile walls in the basin are considered stable and could be retained with some repair. The walls along the north and east side have been assessed as unstable and consultants have recommended that they be replaced. The west side walls, a combination of driven timbers and concrete blocks

Figure 19: Landownership in Port Credit Harbour Area, 1993.



with no significant foundations, are considered unsafe for public access and should also be replaced.

SUMMARY

Re-creating a harbour that satisfies the nine principles is highest on the list of priorities. Maintaining full public access and re-establishing the docking basin will begin to implement these principles. In today's economy, consideration should be given to developing the harbour with possible revenue-generating facilities, while adhering to the principles.

WORKSHOP DISCUSSION GROUP PARTICIPANTS

Discussion leaders: Eha Naylor, Hough, Stansbury, Woodland Ltd.
Alex Murray, York University

Discussion group:

Michael Bender	MTRCA
Les Camm	City of Mississauga
Mark Chicoine	City of Mississauga
Tony Crepinsek	St. Lawrence Starch
Emilia Floro	City of Mississauga
Elysse Franklin	University of Toronto Architecture student
Robert Hutchinson	City of Etobicoke
Julian Jacobs	Julian Jacobs Architects
Marion Joppe	Waterfront Regeneration Trust
Joan Miles	Humber Heritage Committee
Rick Moore	Moore/George Associates
Catherine Nasmith	Niagara Neighbourhood Association
Jeff Pym	Downtown Burlington Partnership
Dana Rahkola	City of Mississauga
Mercedes Sawosch	Ryerson Polytechnical University/Landscape Architecture student
Sam Sidawi	City of Burlington
Bhartendu Srivastava	Environment Canada (AES Ontario Region)

Peter Timmerman

Institute for Environmental Studies,
University of Toronto

Winston Wong

Ministry of Culture, Tourism and Recreation

DISCUSSION

The group agreed that the Port Credit Harbour business area should be rejuvenated and that, in general, the way to achieve this is to attract the public. In the past, the Port Credit Marina, St. Lawrence Starch, and events like the annual salmon hunt, have been good for local business and have given Port Credit an identity of its own.

Existing land use planning studies have concentrated on the waterfront, considering a trail for both pedestrians and bicycles and the possible intensification of certain portions of the harbour. Main concerns include federal land ownership and lease of the federally-owned harbour lands to the City of Mississauga under an agreement that expires in December 1994.

The marina, now privately owned, sells, repairs, and stores boats in its more than 700 slips. It is possible that the St. Lawrence Starch site and buildings could be adapted to a new and more public use. The key question is whether to remove or renovate the marina and starch plant; siltation problems in the harbour should also be considered in future discussions regarding waterfront design.

The group first considered short-term design solutions for the site and agreed that the most pressing issue was the need to remove the chain link fence and the "no trespassing" signs on the north edge of the harbour, as these hardly promote public activities at the water's edge.

It was also agreed that the design of the site should be user-friendly and not just for show. It should also be directed at specific users: fishers, cyclists, joggers, pedestrians, children, and residents. Waterfront design should also be directed primarily toward the city's population: if the design interests residents, it will interest tourists.

As the discussion continued, the idea of short-term solutions was almost unanimously discarded in favour of long-term objectives. The group agreed that it was important to look at ecological factors and valuable artifacts that exist or have been formed over time. Because intense ice storms often affect the site, designs should be able to withstand the force of the ice during the winter while attempting to create a place with unique character. Density was discussed, not only in terms of people to land area, but in respect of the types of built form that can be associated

with different densities. It was also agreed that architectural variety should be a consideration.

The site is not currently amenity-oriented. The group agreed that an effort should be made to accentuate the positive aspects of fishing, industrial heritage, and water's edge, by making the waterfront a desirable destination offering all kinds of amenities.

The group supported a more balanced development over arguments to develop the harbour solely as a park or as built form. All agreed that the Port Credit Harbour was not only a part of the Greater Toronto waterfront, but a place with a character all its own.

Pedestrian traffic is a great concern. Currently, people cannot pass from the north to the south side of the bridge without changing elevation and then crossing the Lakeshore Road (Figure 20). It was suggested that a metal walkway, clipped to the underside of the existing bridge, could provide clear access along the river-bank. (Although, given the yearly ice damage, it would be seasonal and need frequent replacement.) While this cage would not achieve totally clear access, it would allow pedestrian passage in the warmer months, when traffic is at its peak. A second east-west pedestrian-only bridge is another possibility; it could be part of the harbour year round, and a special attraction during the winter months. If it were large enough, on either side there could be sheltered places to rest, with the harbour being transformed into a skating rink. All of these elements could be connected to intense ground level amenities such as cafés, restaurants, and retail outlets (Figure 21).



*The bridge + the lighthouse
from the west side of the
harbour. GG.*

Figure 20: (Above) Lakeshore Road bridge, Port Credit Harbour.

Figure 21: Port Credit Harbour Area: conceptual sketch based on tour discussions.

3 inner harbour basin.



In regard to the St. Lawrence Starch site (Figure 22), the group discussed whether industrial growth should be encouraged or the site be converted for other uses. It was agreed that there is a definite problem when industry moves to places accessible only by car, with no nearby amenities. However, the discussion about maintaining an industrial waterfront or converting to new uses was not resolved.

The final issue was that of built form: density can take many shapes, and variety is often the key to attracting people to the water's edge. Members agreed on four main points regarding density, as it relates to the future of Port Credit Harbour:

- all the water's edge should be public space and have appropriate landscaping treatment and street furniture;
- all development should be between two and five storeys;
- the entire ground level of the site should be publicly accessible; and
- the site should contain retail stores and amenities conducive to creating a waterfront people-place.

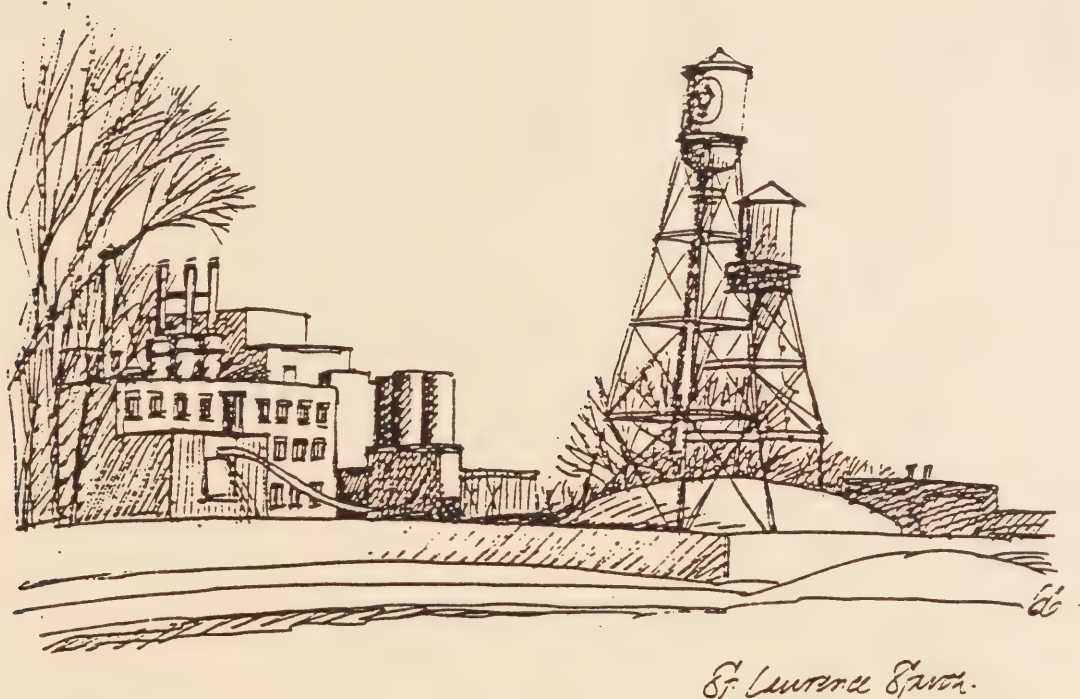
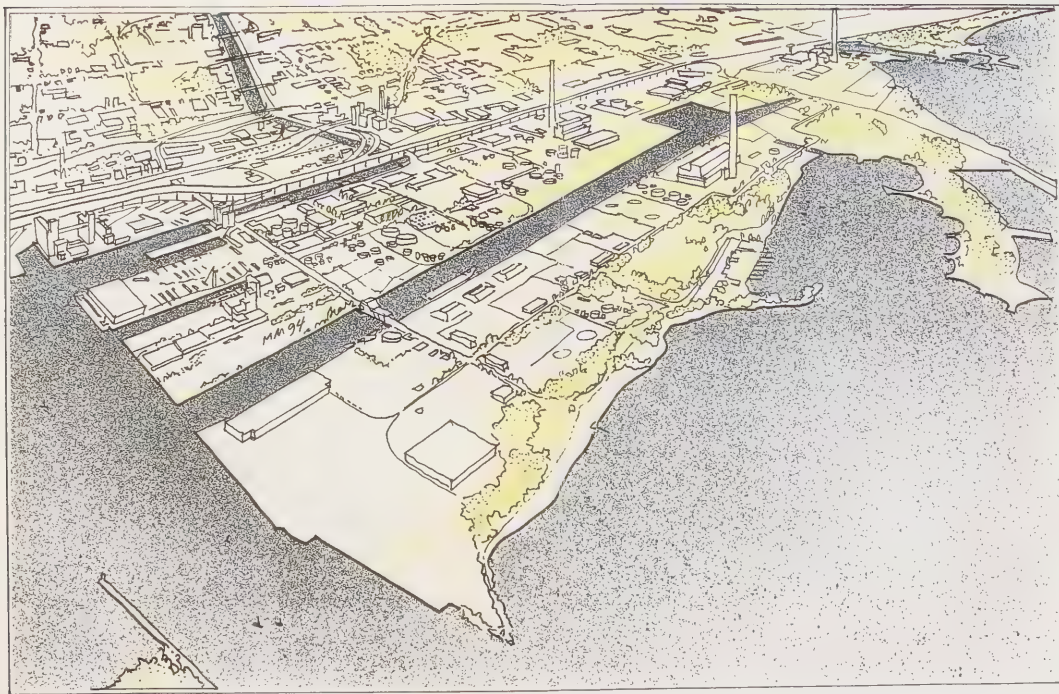


Figure 22: (Above) St. Lawrence Starch buildings, Port Credit, Mississauga.

Gordon Grice 1994

Figure 23: Aerial sketch of Lower Don Lands.



Lower Don Lands

BACKGROUND

The Lower Don Lands consists of 1,700 acres of land that is a strategic part of central Toronto's waterfront. Originally a natural feature, the mouth of the Don River has been infilled and the lands urbanized during the settlement and expansion of the Toronto waterfront originally for industrial purposes. In the last decade, there has been a trend toward a broader mix of uses, and public access to the water's edge has become a more prominent issue (Figure 24). There is also a growing awareness of this place as an integral part of the culture and history of the City.

A Lower Don Lands Draft Strategy is currently being prepared by the Trust, in co-operation with all levels of government, the private sector and volunteers. The document is scheduled for completion in Winter 1994/95 and will subsequently be the basis for public hearings.

A second step is to resolve the institutional and land management framework for the area. Ongoing negotiations are proceeding between the City of Toronto and the federal government, with the assistance of the Trust, with regard to a Memorandum of Understanding on the administration of the Port of Toronto, the Toronto Island Airport, the Toronto Harbour Commissioners, and the lands that they hold.

A third step will be to create a marketing plan, to be undertaken in 1995, once the strategy and return of the area's administration have been completed.



Clarke Beach,
at the foot of Cherry St

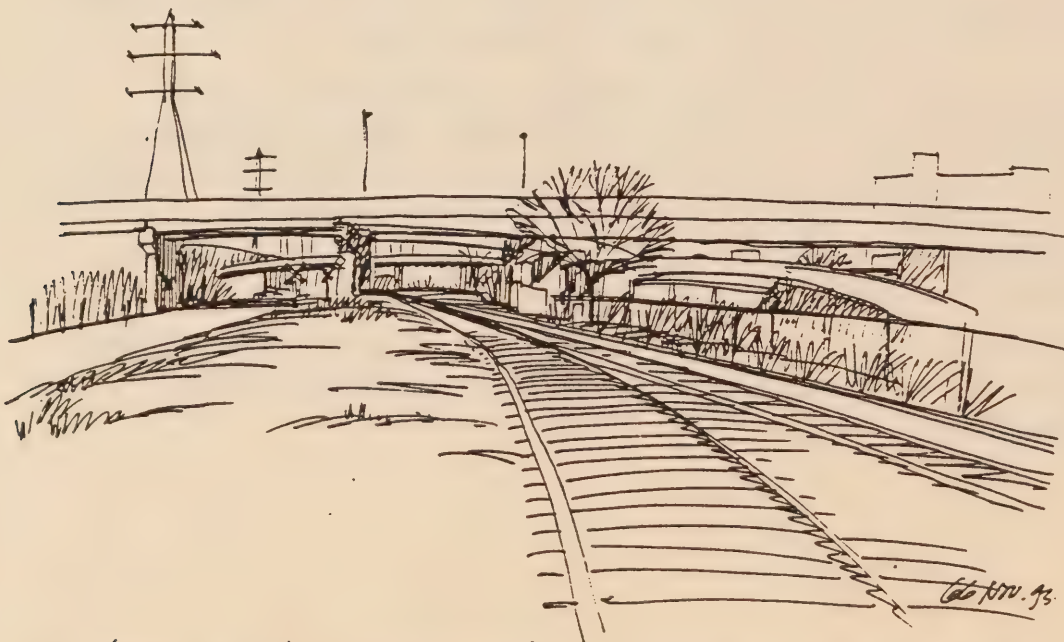
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Figure 24: (Above) Clarke Beach, the Lower Don Lands

Gordon Grice 1994

Figure 25: (Below) The rail corridor at the Lower Don River.

Gordon Grice 1994



The lower Don is a crowded corridor of roads, railway tracks, hydro poles, bicycle paths, and footpaths. When among bridges, retaining walls, and an assortment of structures. The river and green space are almost incidental.

KEY POINTS

Among the key points that have arisen in recent Lower Don Lands StrategyWork Group meetings:

- a. The Lower Don Lands area is important economically, as well as environmentally, for the waterfront, the City and the Region.
- b. There is a need to establish pride in the area's industrial and business community and confidence with respect to their future in the Lower Don Lands.
- c. Large scale housing projects are unlikely to be developed in most of the area in the near future. Opportunities for housing should first be explored adjacent to existing City neighbourhoods.
- d. A variety of options exist with respect to the future of the former Ataratiri lands.
- e. There is a need to resolve the conflicts between the 'corridor' and 'place' aspects of the Lower Don Lands, especially with respect to the greenways, river mouth, and transportation corridors (Figure 25).
- f. Transportation needs can be accommodated without major public investment in the near future. Establishing a reserve framework will allow transportation servicing to respond to changing land uses.

EMERGING STRATEGY

The ecosystem approach, taking into account environmental, economic, and community considerations, as well as the relationships among them, has been used to develop an emerging consensus about, and strategy for, the future of the Lower Don Lands.

Simply put, the strategy proposes incremental improvements to benefit the environment, economy, and community in mutually supportive ways, and to realize the immediate and longer-term potential for this area.

The strategy recognizes that it is not likely, or appropriate, for current uses of the area to change quickly. However, it is important to designate the infrastructure that will have to be protected for the public as the land is developed. Thus, the strategy does not explicitly define land uses, but provides a framework allowing for future flexibility. The public framework being proposed includes the river valley (including flood protection measures), parks and greenspace, as well as trails, roads, and transit.

Execution of the strategy will depend on completion of work to assess policy questions on such issues as site remediation and flooding, recognizing that resolving these questions will affect the manner and speed at which lands may be developed.

WORKSHOP DISCUSSION GROUP PARTICIPANTS

Discussion leaders:

Mark Wilson,
Bring Back the Don Task Force

Marilou McPhedran,
Healthy Cities Office (City of Toronto)

Discussion group:

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Paul Bolland

Alan Brown

Pamela Bullard

Chris Firth-Eagland

Elizabeth Gomes

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Richard Kuchynski

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Barry Martin

Susan Mentis

Michael Morrissey

Brian Nixon

Mario Parente

Sherry Pedersen

The Kirkland Partnership

Tanurb Developments Inc.

Ministry of Culture, Tourism and Recreation

City of Hamilton

Realco Property

Architect/Illustrator

City of Mississauga

Waterfront Regeneration Trust

The Kirkland Partnership

City of Mississauga

Management Board Secretariat

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Lafarge Canada Inc.

Bring Back the Don/University of Toronto
Landscape Architecture student

Design Consultant/Illustrator

Ministry of the Environment and Energy

Gore and Storrie Limited

Metro Toronto Planning Department

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Sue Schilroth	University of Toronto Landscape Architecture student
Christine Sharman	City of Toronto Parks Department
Gil Simmons	City of Hamilton RAP
Justin Terry	Ministry of Transportation
Margery Winkler	Ryerson Polytechnical University
Robert Wright	University of Toronto Centre for Landscape Research

DISCUSSION

All agreed that the waterfront is a public amenity and its edge should be publicly accessible. Much of the discussion focused on the potential of the quay sites and the interior industrial lands. Two main ideas were discussed: "green fingers" extending from the Gardiner Expressway to Cousins Quay and Polson Quay; and the promotion of industry.

The discussion group explored the idea of separating Cousins Quay and Polson Quay as islands, giving them the feeling of belonging to the waterfront landscape. "Green fingers" should extend from the City to further divide the vast area of the Lower Don Lands. There was a great deal of discussion about ecological systems and the ramifications if future green systems are not considered.

The group also discussed the idea of public intensification of the two quays. It was agreed that the edges should remain public, but there was some debate on whether to build on the southwest edge or leave it as part of an open space system extending down from Parliament Street.

It was agreed that it is important to give greenspace primary attention when planning infrastructure, putting it in place prior to development where possible. Development plans should respond to a planned greenspace, rather than have it be subject to negotiation.

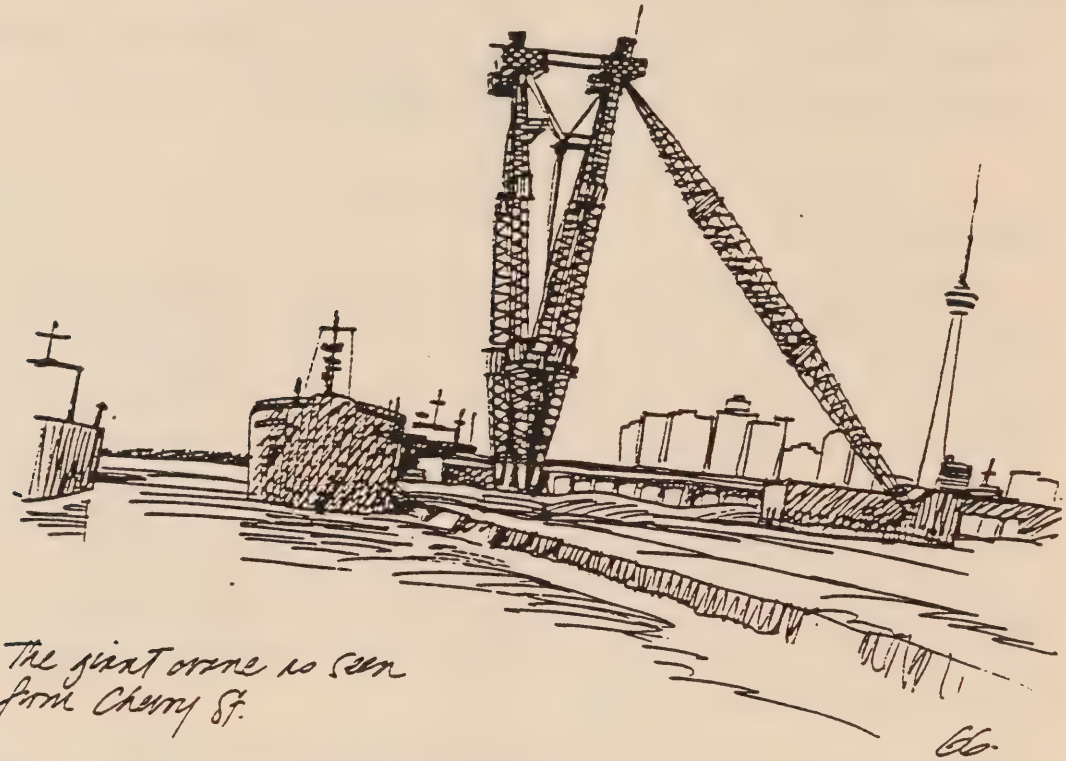
The history of the site is another important consideration. There is a unique opportunity to utilize existing artifacts and buildings that naturally highlight the site's history (Figure 26). Existing industry should be encouraged to remain if it is still viable, with such activity further animating the site.

The Lower Don Lands Strategy proposals appealed to participants because they are somewhat of a "non-plan". The proposals accept that the site will be developed over the long term and that uses are both

unforeseeable and impermanent. Establishing an infrastructure (both "green" and "street grid") early on gives a flexible system in which a variety of uses can be accommodated.

Figure 26: (Below) Cherry Street looking south from Lakeshore Boulevard.

Gordon Grice 1994



In summary, the group discussion focused on the following key aspects of existing and future character of the place:

- The Lower Don Lands is an urban area, not a pristine, natural site. Its history has been influenced by humans through alterations to the Lake Ontario shoreline; port lake-filling; channelization of the Don; and industrialization of the landscape.
- Areas of the Lower Don Lands are undergoing re-naturalization and regeneration; human access has been restricted by derelict industrial uses.
- A design process should identify ways to acknowledge and enhance nature and the industrial heritage and function of the place.
- There should be an effort to integrate public activity in this area. Design can create an excellent opportunity to bring people to a place on the public waterfront.

- Distinctive features and history of the area should inform future land use decisions.
- A waterfront trail, with public spaces and places, should be established along the water's edge, along the inner and outer harbour.
- The water is an obvious feature of this area. Design and planning should take every opportunity to accentuate water and green space. These can have environmental and human benefits.

THE DON RIVER

There is general agreement that redevelopment of the Lower Don Lands should include rehabilitation of the Lower Don River. Several proposals were put forward, among them to:

- create a wetland on City-owned open space north of, and parallel to, the existing Keating Channel;
- remove the Keating Channel and create a wide delta at the mouth of the Don as it now flows into the Inner Harbour.
- create a storm-flood green space to run south from the east end of Keating Channel, through a proposed green space on the THC lands, to the Ship Channel;
- create islands at the west quay at the Cousins docks, Polson Street, and THC Torport lands, to further expand the delta area for creation of natural habitat and natural filtration of river run-off. This would lengthen the chain of islands and green space that ring the Inner Harbour.

TRANSPORTATION/INFRASTRUCTURE

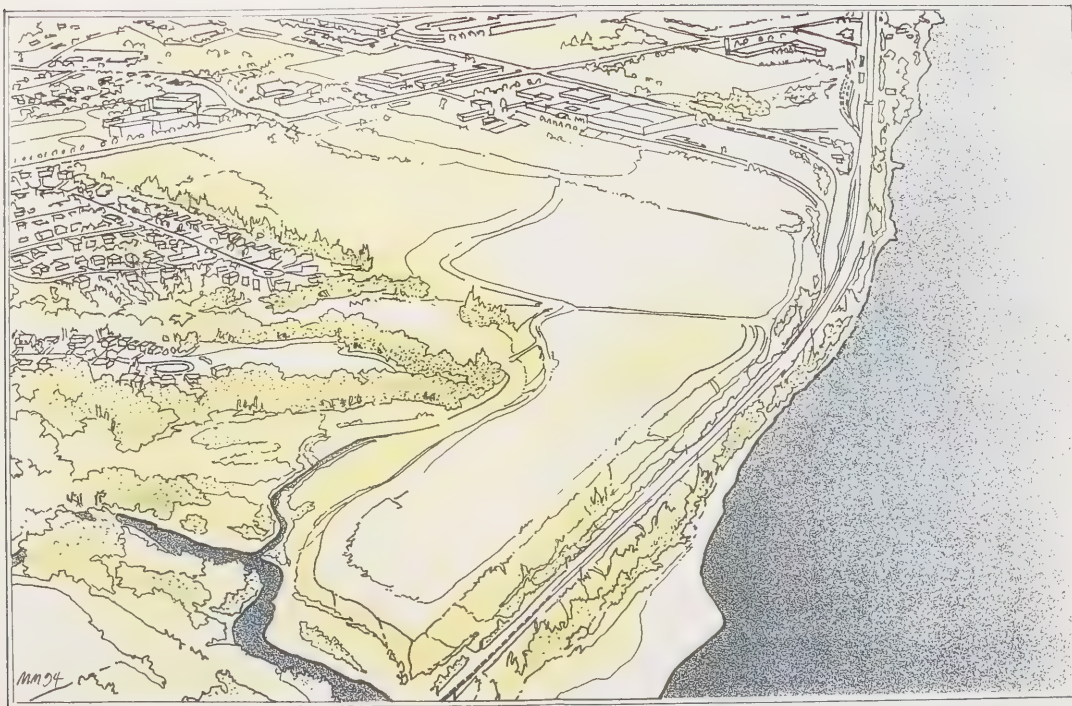
- Generally, infrastructure should support convergence of economy, community and environment.
- Public access and creation of a green corridor should be the guiding principles of new development.
- A design process should begin by identifying existing and future infrastructure. It could be exciting to create a visible natural-infrastructure framework first, to provide vision for development.
- Establish a new ferry connection between Cherry Street, the downtown waterfront, and the Toronto Islands.

LAND USE

There was a consensus that viable industrial use of the lands should be maintained as one of the key functions for the following reasons:

- The industrial port remains an important element of Toronto's working waterfront
- A mixture of land uses, appropriately integrated, might be a suitable solution
- A discussion on alternative uses for the power station included a suggestion that it be converted to a bio-gas-fuelled generating station.
- The advisability of providing housing south of Lake Shore Boulevard was questioned; it was suggested that a substantial amount of under-developed land is available at other locations in the City (i.e., Ataratiri, and other areas identified by the Trust). It might be better to fill in these first, where needed infrastructure (transportation, hard and soft services) already exists.

Figure 27: Aerial sketch of Scarborough Centennial Industrial District Area



Scarborough Centennial Industrial District Area

BACKGROUND

The City-initiated planning proposal for Scarborough Centennial Industrial District, involve a multitude of land owners and resulting from development interests, is directed toward amending the Official Plan from policies allowing industrial uses to those that provide primarily for a low to medium density, low-rise, residential "village" with a village common or square as its main focus (Figure 28). The new policies also allow:

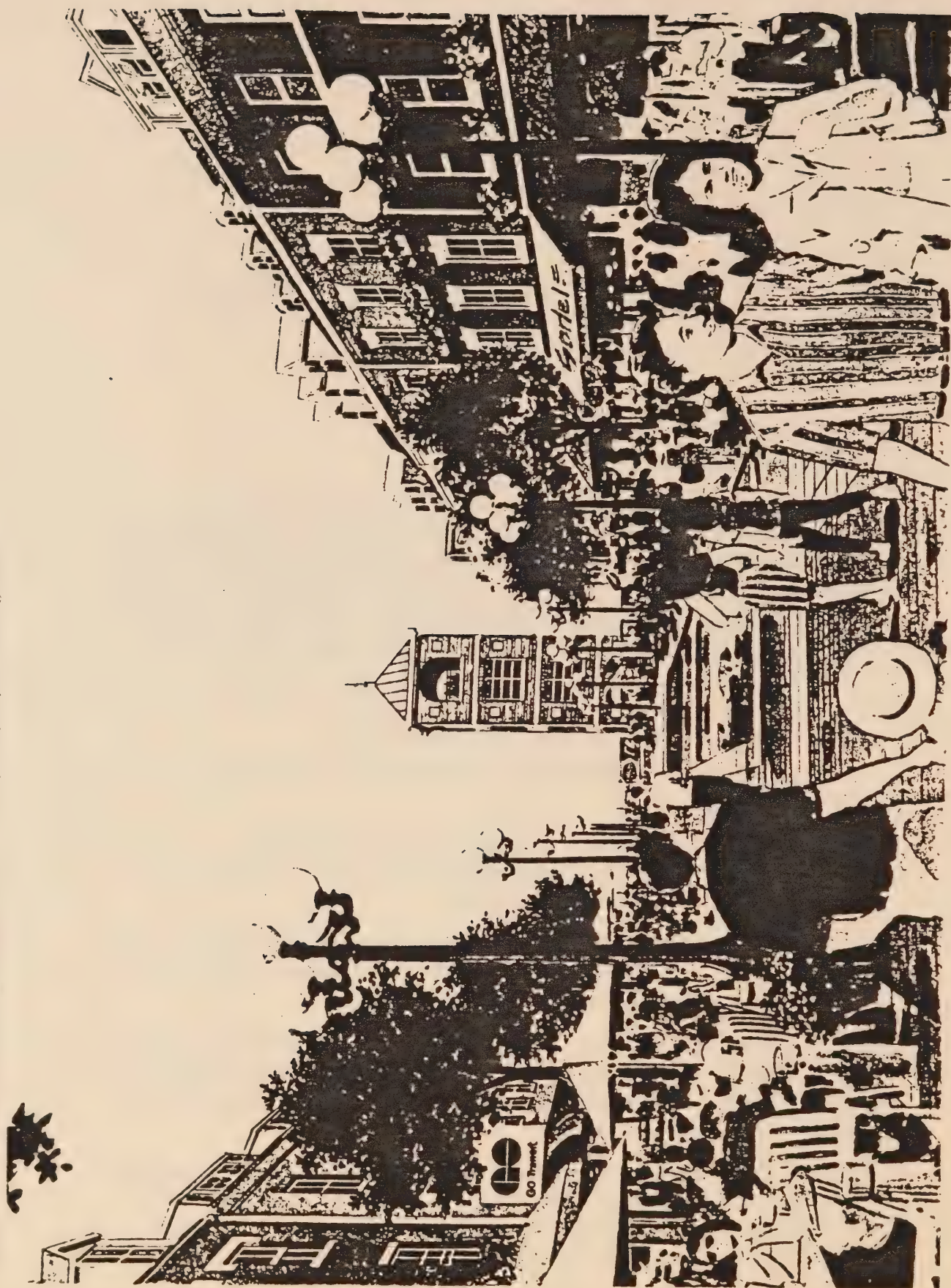
- complementary office, hotel, and commercial/service uses;
- land for new schools and a community park;
- an opportunity to relocate the Rouge Hill GO Station closer to the common;
- a dual trail system and possible lakefilling to expand waterfront lands, in order to accommodate one of the trails and a pier or other waterfront facility.

Policies and guidelines have been included that protect the environmental integrity of the waterfront and promote the high calibre of urban design necessary to creating the desired village character.

In formulating the vision for the area, extensive meetings were conducted with an appointed residents' working group, landowners and developers, and with the various government agencies and ministries, including the Waterfront Regeneration Trust.

The new secondary plan, as adopted by Scarborough Council, results in a four-storey height limit and a maximum of 2,300 dwelling units for the new community. This is substantially less intensive than the original proposal by the landowners-developers, which called for about 2,700

Figure 28: Port Union Village, urban design concept. View of village square looking south.



dwelling units on two-thirds of the lands, with building heights up to 16 storeys. (Figure 29)

WORKSHOP DISCUSSION GROUP PARTICIPANTS

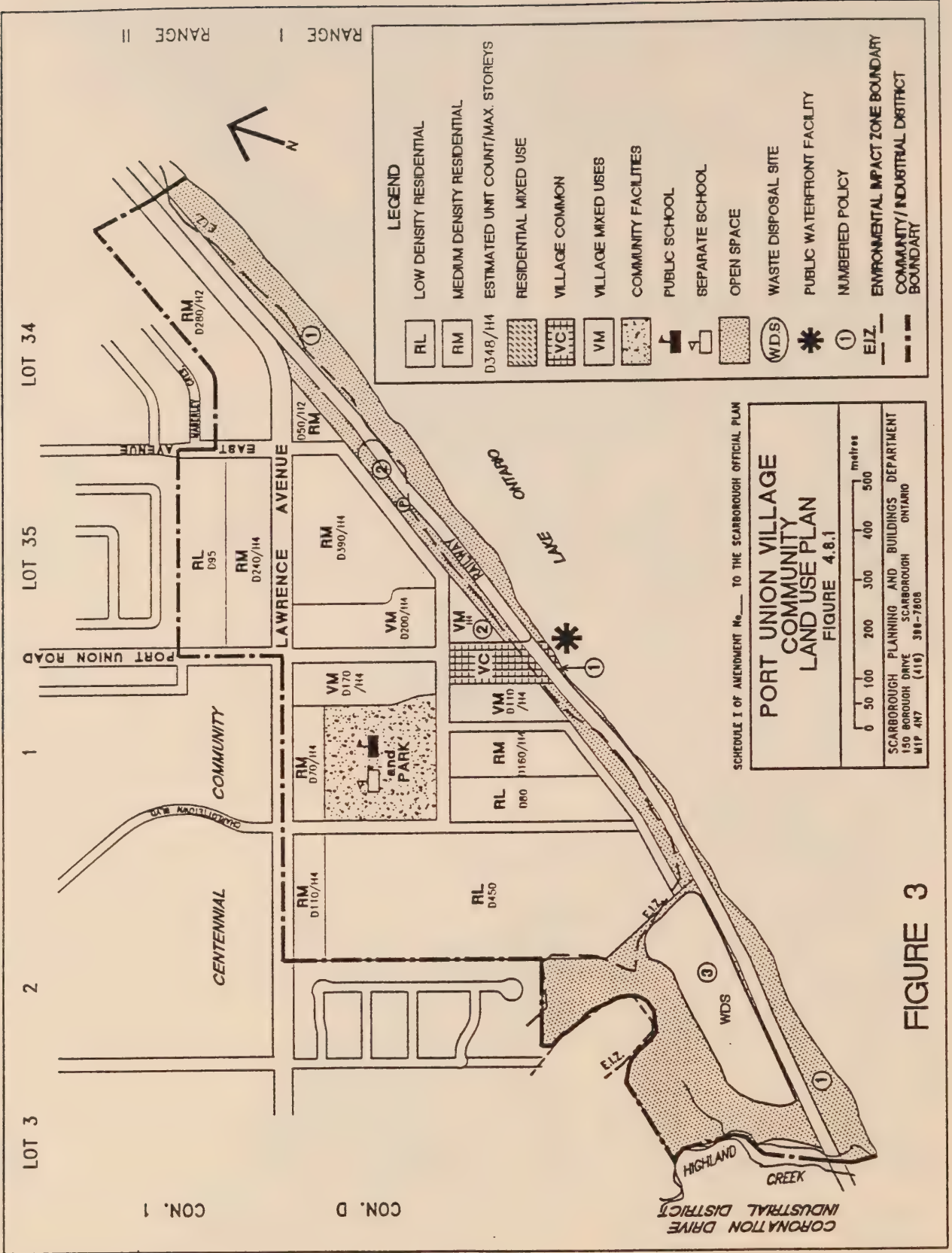
Discussion Leader:

Lorne Cappe,
Metro Toronto Planning Department

Discussion group:

Peter Campbell	Bramalea Ltd.
Tracy Corbett	Metro Toronto Planning Department
Peter Cookson	City of Scarborough
Steven Fong	Steven Fong Architect
Claudio Ierulli	Ryerson Polytechnical University/ Waterfront Regeneration Trust
Ksenija Klinger Brezina	EKO Consultants
Carl Knipfel	City of Scarborough
Don Loucks	Hotson Bakker
Eric Macklin	Nancy-Griffon Fund
John McCullum	Burlington resident
Peter Noehammer	B-A Consulting Group
Liz Oliver	Scarborough resident
Pitman Patterson	Waterfront Regeneration Trust
Wayne Quinn	City of Scarborough
Irene Rota	Waterfront Regeneration Trust
Ross Stephen	City of Burlington
Karen Spencer	City of Mississauga
Falvio Trevisan	University of Toronto
Robert Walters	City of Scarborough
Ken Whitwell	IBI Group

Figure 29: Land Uses in the Secondary Plan, Port Union Village.



ISSUES

The discussion leader summarized a number of issues and questions which were raised during the site visits for the group to consider:

- Is the proposal a grand way of designing a waterfront community, and will it live up to the objective of developing an ideal community?
- What are the opportunities to link the community with its surrounding natural environment, (i.e. the connection between the lake, river valleys, and creeks can provide access to the waterfront)?
- Will proposed densities and heights support the regional draw to the area? Will heights be sufficient to define the edge of the community?
- Which services (e.g., parks and schools) are needed and when? Will these amenities come before or after development? The St. Lawrence Centre services came after development. No instant communities exist.
- A vision for the site is not clear. What is generating built form? Is it only a response to community concerns or is it based on design principles?
- Can the GO Station be moved closer to the proposed village common? How can parking be accommodated for commuters?
- How can historic activities, uses, and themes be incorporated into the proposal?
- What other potential land uses exist for the site? Which ones could attract users from beyond the immediate area?
- The railway tracks are seen as a permanent fixture. As they now exist, they are a constraint and barrier to the waterfront (Figure 30). Can an alternative location be found for them? Could the Waterfront Regeneration Trust help in the relocation of the rails?

DISCUSSION

A number of participants in the group felt that the village square concept would not make the place unique and could be applied anywhere. A stronger image for the district was thought to be needed. One group member suggested reorienting the square to the GO Station and integrating square uses. In Stockholm, for example, squares have been

designed with a rail system on one side, along with schools, restaurants, seniors home, and bike lanes leading into the square — all of which contribute to a real community life. Before any uses are decided, it is important to identify the composition of the future residents.

VISION PRINCIPLES

1. Natural Connection (Lake Ontario/rivers/creeks):

- The group noted that the Centennial District was bounded by two natural systems, Centennial Creek and Highland Creek. The Centennial District could potentially be a distinct point of entry in the natural system. The meagre beach strip in itself was not seen as a sufficient draw to the lake (Figure 31), so the existing prominent natural features could be used to generate an open space that, in turn, could drive the shape of the future community.
- The possibilities for ecological regeneration were discussed; the group thought that recent initiatives to reclaim Garrison Creek, as explained by Kim Storey, could also be applied to uncover the buried Centennial Creek.
- A ravine system was thought to be a powerful image. The group believes that a unified park system connected to the narrow shoreline could provide continual public access. There is also potential to build on the larger regional environmental system. The system need not necessarily be on the shoreline to gain a waterfront experience. Creeks, river systems, and other water bodies could provide opportunities for bathing, boating, viewing, fishing, docking, and other water activities (e.g., Grenadier Pond in Toronto). The site should accommodate various uses of the water by people year round.
- Interconnections between natural spaces and the public was seen as important.

2. Regional Significance:

- The shoreline as a regional amenity was considered. Opportunities to intensify the area were discussed. Toronto's Beach area along Queen Street East was seen as an example that combines natural and built attractions.



Port Union Road terminates with a small railway embankment, and Lake Ontario beyond. The presence of low industrial buildings to the west does nothing to destroy the pastoral, country-lane quality of the road. To the east, the scale is rustic, cottage verisimilitude.

Figure 30: (Above) Port Union road at the railway, Scarborough.

Gordon Grice 1994

Figure 31: (Below) The beach at Port Union Road, Scarborough.

Gordon Grice 1994



The free lined gravel beach and cold grey waves are more reminiscent of the Baltic Sea. The eastward view is dominated by the distant eerie presence of the Earington Nuclear Plant.

Figure 32 (Below) Beach-front cottage, Scarborough.

Gordon Grice 1994



- Opportunities to develop regional infrastructure were recognized, as well as opportunities to incorporate human history, possibly through an interpretive information centre.
3. Connection to Larger Community:
- It was agreed that the district should be accessible not only to the local community but to the rest of Scarborough and that valley systems could provide this connection. Walking paths and trails that link valley systems could also provide access.
4. Mixed Uses:
- The discussion group agreed that mixed functions would be best for the district. A balanced community should be the goal.
 - The site should be bicycle and pedestrian-friendly.
 - Living, working, and institutional uses were suggested.

5. Future of Lawrence Avenue:

- The group thought that Lawrence Avenue could act as a T-shaped main street system extending into the site. Lawrence should be made an arterial priority because it is an important intersection with Port Union and a potential site for the location of such services as a police station, doctor's office, etc.

6. Celebrating the Railway:

- The group agreed that, instead of trying to dismantle the railway tracks (Figure 33), efforts should be made to celebrate them using imaginative urban design. It was thought that once a residential community is introduced to the area, a fence might be erected to ensure safety, although it might not be aesthetically pleasing. It was suggested that an attractive barrier for the railway be created. Port Union Road could be upgraded with the railway underneath the common area. This design could also provide a raised panorama of the lake.

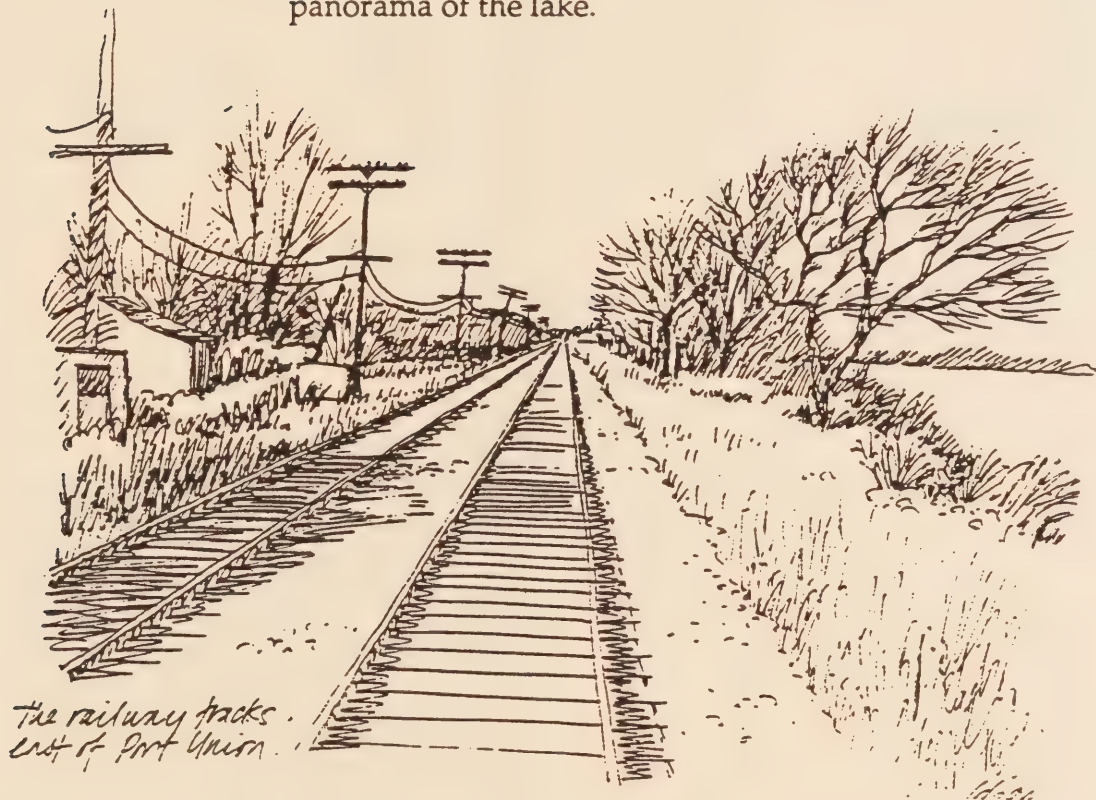
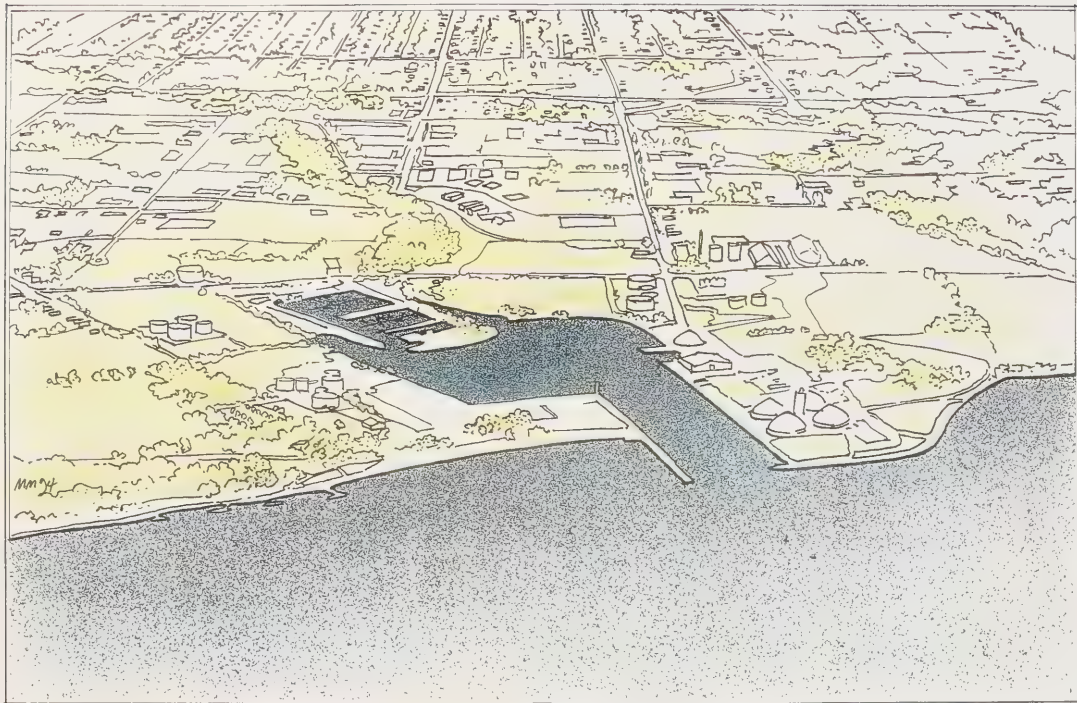


Figure 33: (Above) Railway tracks east of Port Union Road, Scarborough.

Gordon Grice 1994

- One group member noted that it would not be feasible to create an underpass through the railway line because winter conditions along Lake Ontario can be quite harsh. The lake level could become high enough to flood the proposed common area.

Figure 34: Aerial sketch of Oshawa Harbour Area



Oshawa Harbour Area: West Wharf

BACKGROUND

Located on the shore of Lake Ontario, approximately 60 km east of Toronto, the City of Oshawa (population 131,000) is a thriving community with a strong industrial base. It is also home to General Motors Canada.

The first settlers began arriving in the area around 1790. Unlike other Great Lakes cities, Oshawa did not develop at the water's edge but grew from one of the smaller communities situated well north of the harbour. This set in place growth patterns for a waterfront that today is well removed from the main central area of the city.

In 1992, the City of Oshawa undertook a comprehensive land use analysis of the harbour area and approved a land use plan that, among other things, envisions the West Wharf as a year-round centre of public activity with an appropriate mix of residential, commercial, open space, recreational, and cultural uses. This redevelopment will proceed, using an ecosystem approach to planning and development that is distinctive, collaborative, and realistic.

LAND USE CONTEXT

Port of Oshawa

The Port of Oshawa was established in 1853. In 1963, extensive work was done to modernize and improve facilities in the Oshawa Harbour to capture a share of the growing trade associated with the opening of the St. Lawrence Seaway in 1959. In recent years, port traffic has averaged 350,000 tonnes per year with steel movements on the East Wharf the dominant commodity. Other major commodities include fuel products, calcium chloride, and asphalt. Long-range port traffic forecasts indicate

slow growth in all commodity groups except for petroleum, which could disappear altogether.

Environmental investigations in Oshawa Harbour have been limited to date. The West Wharf lands are contaminated and will require remediation. The sediments in the harbour are contaminated and there is a known waste disposal site located at the northern end of the marina.

Port operations on the east wharf and marine activities in the harbour should be considered important components of harbour life. It is anticipated that the aesthetics of these activities will improve with time and viewing opportunities along the West Wharf will become more desirable.

The West Wharf

While in port use, the West Wharf has handled coal and, more recently, petroleum products. This traffic has declined and today much of the West Wharf lies vacant with only one privately-owned petroleum tank farm in operation. The remaining tanks are currently unused.

The Oshawa Harbour Commission controls most of the West Wharf lands at present. The City of Oshawa is in a position to obtain ownership when the commission declares these lands surplus. Private land ownership is limited to the petroleum tank farms.

There have been several informal and/or preliminary proposals for residential and commercial redevelopment of the West Wharf but none has materialized because of the uncertainties of land ownership and decommissioning costs.

The Marina

The existing 240 berth marina was constructed in 1975 and is owned and operated by the Oshawa Harbour Commission. It has fallen into disrepair and is in need of modernization (Figure 35). Recommendations have been made to renovate and expand the marina to 400 berths. It could be developed as a focal point of recreational marine activities in the region and a key public and visual attraction within the harbour.

PARKS, OPEN SPACE, NATURAL AREAS

Lakeview Park is a major centre of recreational activities in the area. It is located immediately southwest of the West Wharf and includes a beach and other active and passive recreational facilities.

East of the main port facilities on the East Wharf is the former Gifford Farm, the site recognized as the first settlement in Oshawa and the burial

Figure 35 (Below) Marsh land and dry docks, Oshawa Harbour Area.

Gordon Grice 1994



ground of the first settlers. Further east lies the City-owned Second Marsh, a provincially significant wetland that is being rehabilitated.

The City of Oshawa has a network of trails in the Oshawa and Harmony Creek valleys. The integration of these trails with the Greater Toronto Bioregion waterfront trail and the trail network of the Second Marsh are important elements in future planning and redevelopment of the area.

With the exception of the far northern end, most of the West Wharf lands are prone to flooding. This must be considered in any future redevelopment plan.

DESIGN AND DEVELOPMENT ISSUES

What might be some important elements of a successful development strategy for the West Wharf?

- How can new uses be attracted if there are potentially conflicting existing uses in the interim and how can possible conflicts be mitigated so that the overall redevelopment is not jeopardized?
- Which lands should remain in public ownership and which lands should be private? How does the public get involved? How do stakeholder groups get involved? How are the interests of all parties balanced?

WORKSHOP DISCUSSION GROUPS

GROUP A

Discussion Leader:

Marvin Green,
River Oaks Group

Discussion Group:

Carole Buchberger	Federal Department of the Environment
Bob Cutler	Bousfield and Associates
Beverly Dockeray	City of Oshawa
Noel Hutchinson	City of Oshawa
Paul King	Ministry of Culture, Tourism and Recreation
Garry Lean	Sir Sanford Fleming College
Leo Lemmers	City of Amsterdam
Robert Merrick	York University/ Waterfront Regeneration Trust
Don Naylor	Don Naylor and Associates Ltd.
Gary Ridgway	City of Burlington
Scott Turner	EDA Collaborative
Peter Windolf	City of Oshawa

GROUP B

Discussion Leader:

Suzanne Barrett,
Waterfront Regeneration Trust

Discussion Group:

Daniel Benson	Daniel Benson Architect
Dennis Bryan	Barry Bryan Associates
Susan Delean	University of Toronto Architecture student
Chris Evans	SHAL Consulting Engineers
Harrison Fraker	University of Minnesota
Yuk-woo Lee	Marshall Macklin Monaghan
Suzanne Long	City of Oshawa

Chris Madej	City of Oshawa
Joseph Pettick	Architect
John Spencer	City of Mississauga
James Stiver	Waterfront Regeneration Trust volunteer
Lloyd Pawson	Petrocor
Julio Zarotta	

DISCUSSION — GROUP A

Natural/Historical Attributes or "Talents" of the Site

There are a number of positive characteristics of the Harbour site that make it a unique and diverse setting for future development:

- recreation — lakefront, marina, trails;
- natural features — Oshawa and Montgomery creeks;
- heritage — Gifford Farm, original settlers' houses, the historical museum, Drumlin Cemetery; (Figure 36)
- isolation from Oshawa's central core.



Figure 36: (Above) Pioneer House, Oshawa Harbour Area.

Gordon Grice 1994

Objectives/Functions Underlying Future Development of the Site

Overall, the group agreed that the following objectives should be taken into consideration when developing a plan for the harbour site:

- promote the site's educational value;
- enhance its cultural/recreational value for year-round use;
- enhance its economic value, through commerce and tourism;
- incorporate and preserve such unique natural attributes as Oshawa Creek, Montgomery Creek, Second Marsh;
- incorporate the built historical sites: Gifford Farm, the original settlers' houses;
- promote a water's edge connection/link between the harbour site and Lake Ontario;
- ensure consistency of scale in any new development: height requirements, distances, streetscape design, etc.;
- reflect community values.

The Harbour site could serve several functions:

- local residents' use: living, recreation, and commerce;
- non-residential use: tourism and transit stopovers; 24-hour use by both residents and non-residents;
- connection to industry: (GM office);
- harbour: trade and commerce;
- marina: recreation;
- land development: residential, commercial.

Possible design alternatives

While limited in detail, the group did touch on some design alternatives for the site:

- develop a design that creates a village setting in the harbour area;
- incorporate some medium/high density residential, commercial development;
- create a marketplace, arts/culture centre;
- incorporate transit and limited parking to deter automobile use;
- pay attention to streetscape design;

- incorporate an environmental education component: interpretive centre (e.g., Second Marsh);
- promote expansion of waterfront use — beachfront, trails, parks;
- construct an 'Oshawa Place' (miniature version of Ontario Place).

Everyone agreed that future development will be successful if it addresses the needs and passions of the Oshawa community and takes into account the natural and historical attributes of the site. It was concluded that a sense of community (village setting) will successfully motivate and market this area.

DISCUSSION — GROUP B

The Second Marsh area east of the Harbour is the largest coastal wetland between Presqu'île and Niagara on Lake Ontario. This significant feature is worthy of preservation as a nature reserve and habitat and as a nature study/interaction area.

The centre of the marsh has much sedimentation and contaminated soil from industrial sites upstream; some of the lands in the west port area are also contaminated. This problem must be dealt with prior to any development.

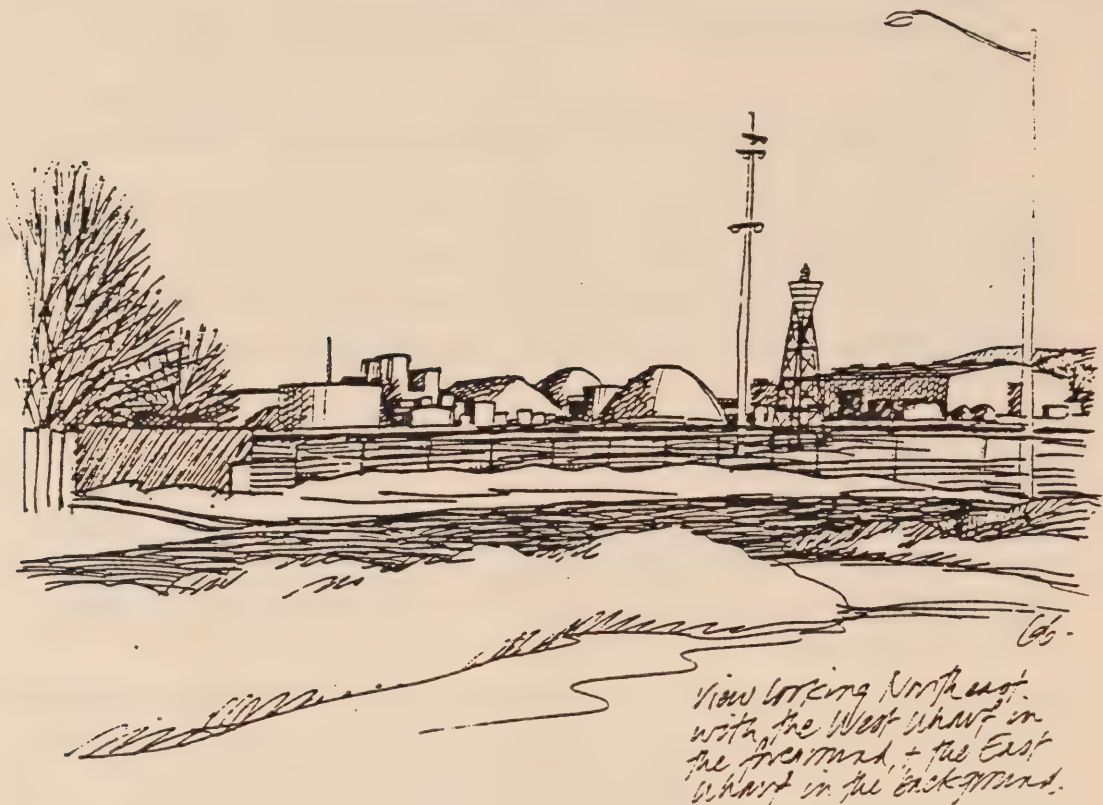
The West Wharf area (Figure 37) is no longer needed for port purposes and future uses are under debate. The poor quality of the connection between the industrial area of the West Wharf and the beach and park makes it clear that redevelopment of the Wharf is necessary. Currently, Petrocor, the private company that owns the southern tank farm on the wharf, has a West Wharf plan for mixed use and a high density residential component.

Prior to discussion of any design options, it was agreed that integration of environmental characteristics into the existing community, (i.e., the wetland area to the west of the wharf), should be the goal of future development.

The Pumphouse Marsh should be recognized as an asset accessible to the local area, and to park and waterfront users. Trail users should also be permitted access to the harbour area, regardless of the future uses of the land. Access should include a water's edge connection/link between the harbour site and Lake Ontario, and should incorporate such heritage sites as Gifford Farm, original settlers' houses, the historical museum, and Drumlin Cemetery. It was agreed that the wharf redevelopment area must be promoted as a year-round site.

Figure 37: (Below) The West Wharf, Oshawa Harbour Area.

Gordon Grice 1994



Among the questions that arose during discussion:

- How can environmental aspects be integrated into the harbour area?
- How can these environmental attributes be utilized as an opportunity?
- How much public access should be allowed?
- What body will be given jurisdiction on the lands prior to and after development?
- Who will take responsibility for the contaminated lands?

The West Wharf is adjacent to attractive public areas and marshlands, giving it all the ingredients to develop economic opportunities and support public uses. It was quickly agreed that the West Wharf area, as a redevelopment project, should be used to reduce the physical barrier between the park and the harbour, to promote private development and the use of the Lake, and to provide a signature for the City of Oshawa.

There is currently little to distinguish the City of Oshawa from the masses of Toronto-influenced development. Perhaps finding a specific character for the area could be accomplished in the residential development proposed by the owner of Petrocorp, the current owner of a large portion

of the West Wharf. This could be achieved through careful consideration of the scale, building design, height requirements, distances, streetscape design, etc. of any new development.

The wildlife community of the Oshawa Creek area should be conserved across the West Wharf area. It was proposed that, to accomplish this, redevelopment bring "fingers" of greenspace and water across the Wharf from the harbour area. This would also promote views along these fingers for pedestrians and motorists on Simcoe Street.

How to implement the program? The City of Oshawa should take control of the redevelopment project, on the basis of guidelines related to specific performance requirements for physical form, rather than through a rigid plan.

It was suggested that the City, which has the authority and vision for developing this part of the waterfront, should take the initiative by holding a design competition for the area.

In order to plan properly for this area, it is necessary to look at all the components that make a waterfront work, not just at residential use. What density of people is needed on the property in order to make its development economically feasible? The area should also have a theme. (The owner of Petrocor suggested a casino.) The people of Oshawa want a signature that lets everyone know that they are a unique community.

SUMMARY

In discussing the future of the Oshawa Harbour site, the two groups concluded that the Oshawa harbour area has significant potential due to its unique and diverse setting. However, there are political, economic, and environmental limits to development. Key players should therefore provide a range of options and opportunities for evaluation. There is definitely potential for the harbour area to become a waterfront place for living, working and recreational/cultural activities.

Design Sketchbook: Informal Discussions Aboard The Captain Matthew Flinders

Participants in the workshop discussions were encouraged to use graphic means to communicate their planning and design ideas. The following illustrations are a selection from sketches made by participants during informal discussion sessions on the first evening of the workshop.

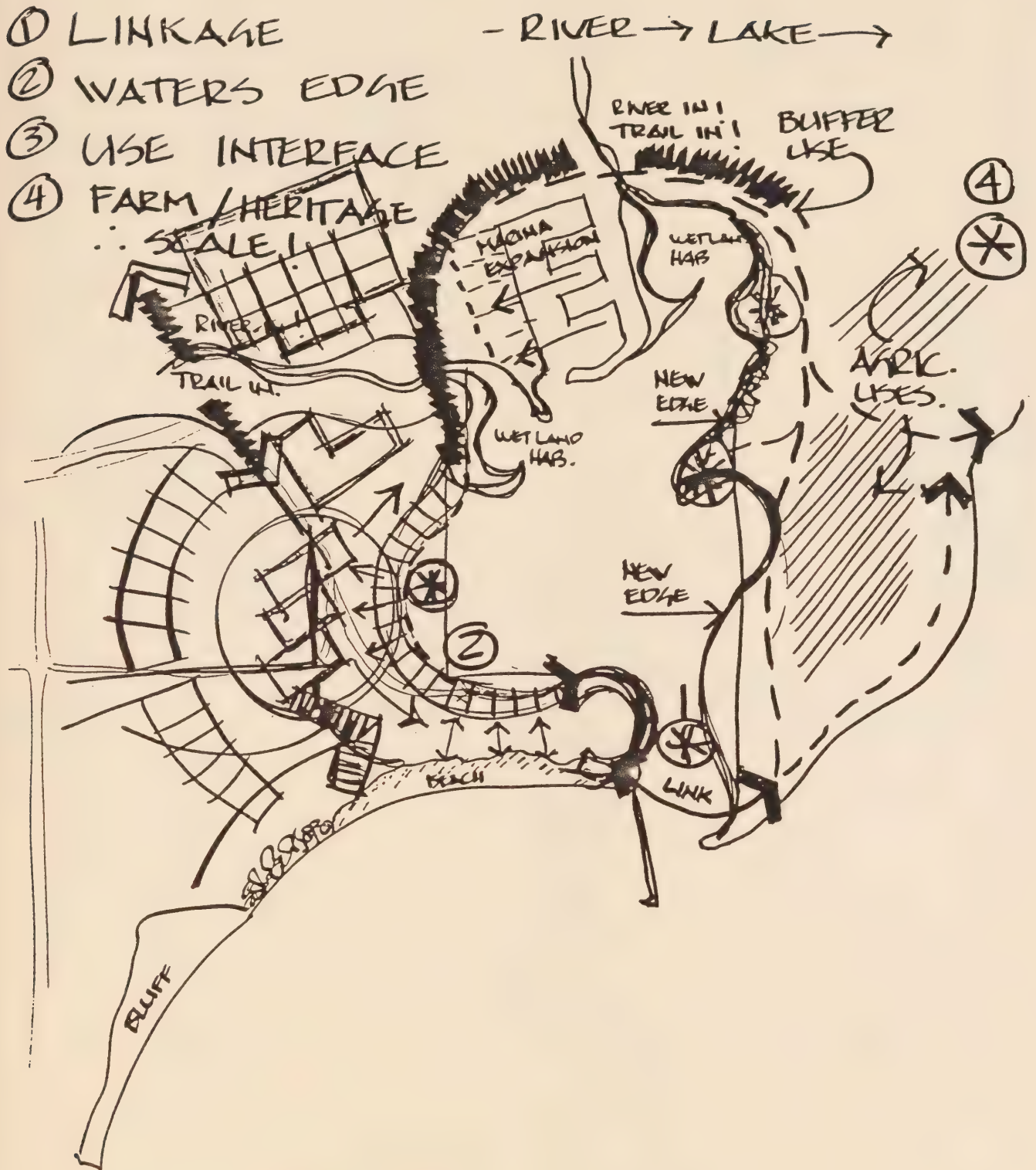
① LINKAGE

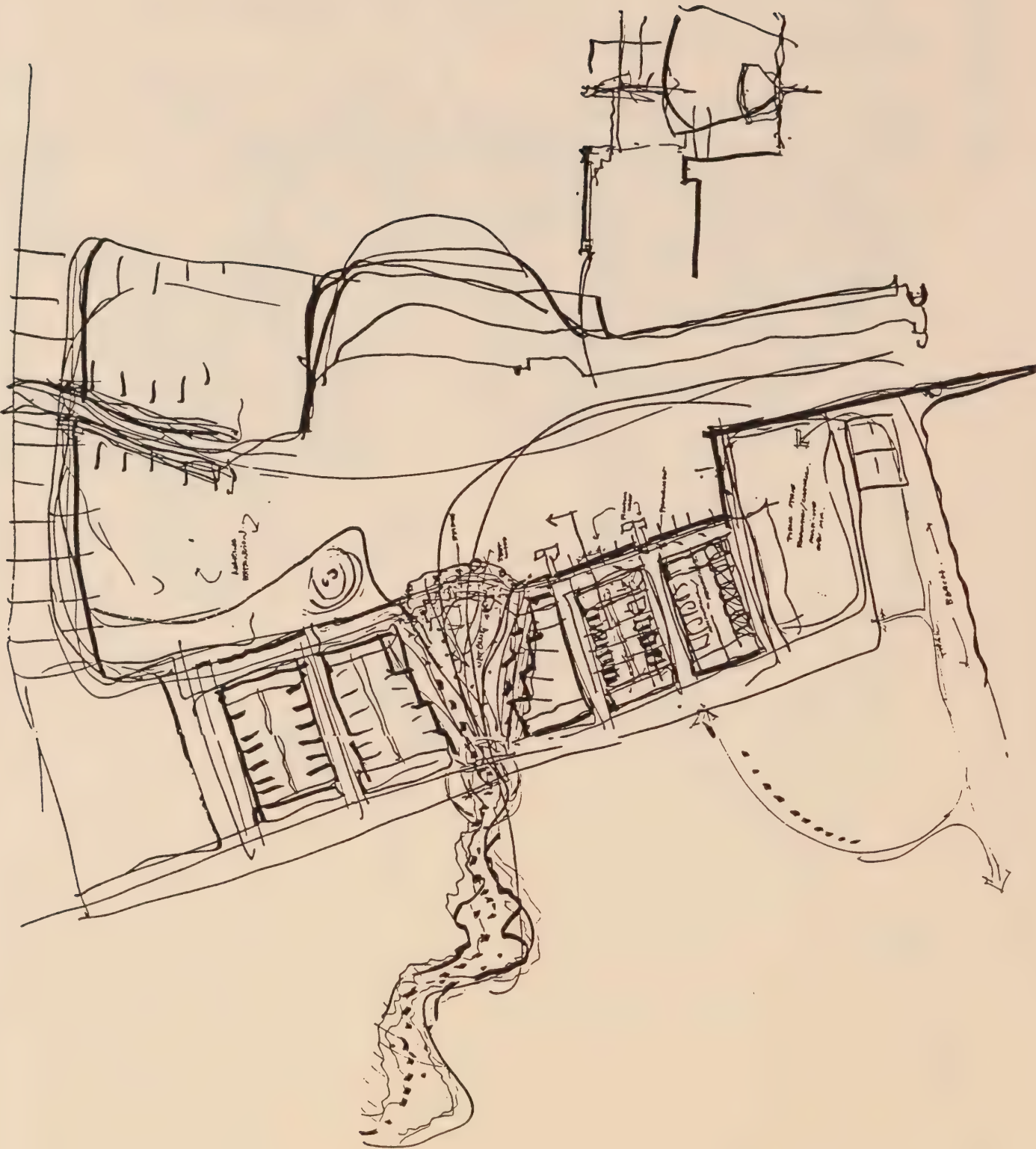
② WATERS EDGE

③ USE INTERFACE

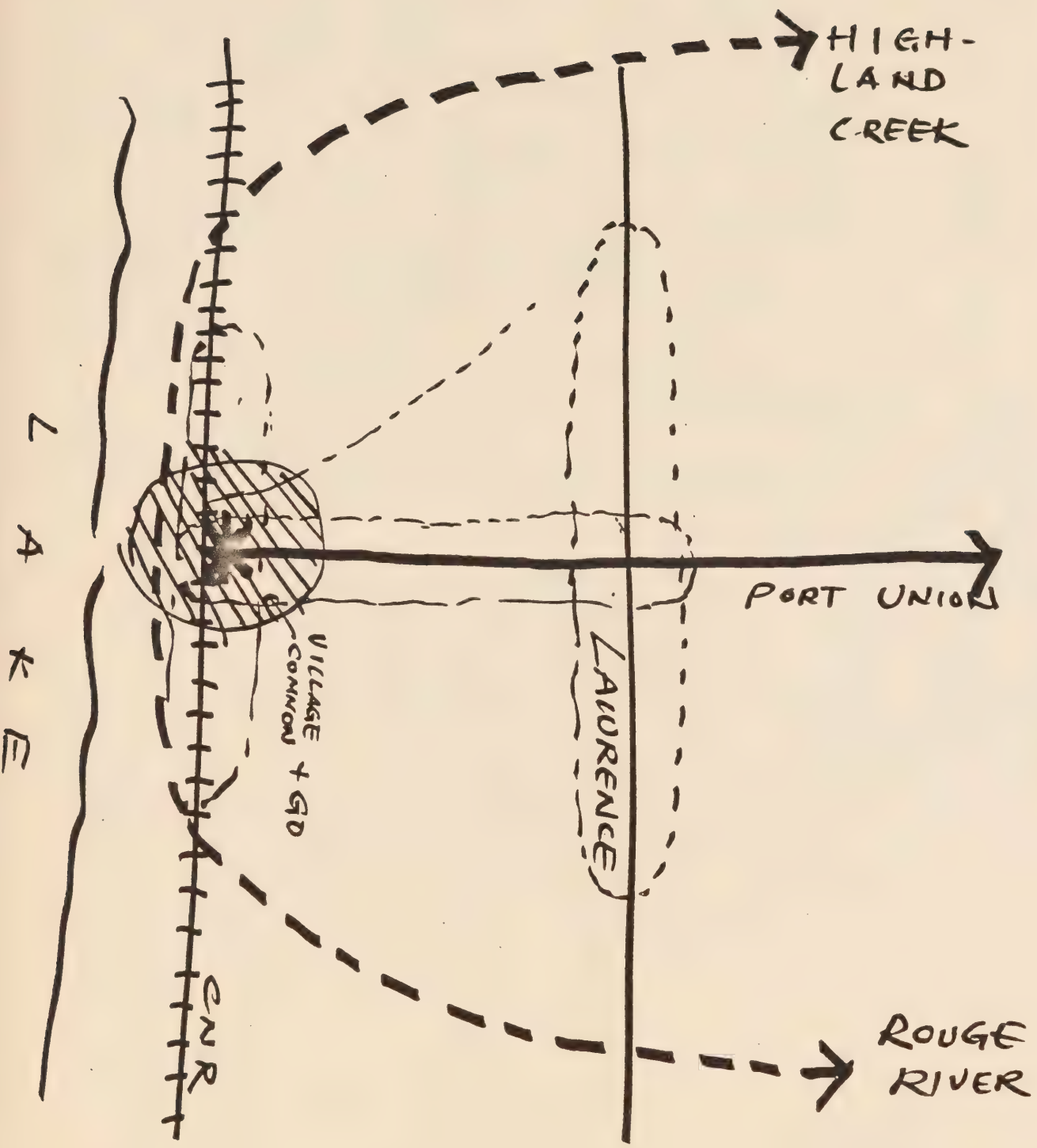
④ FARM / HERITAGE

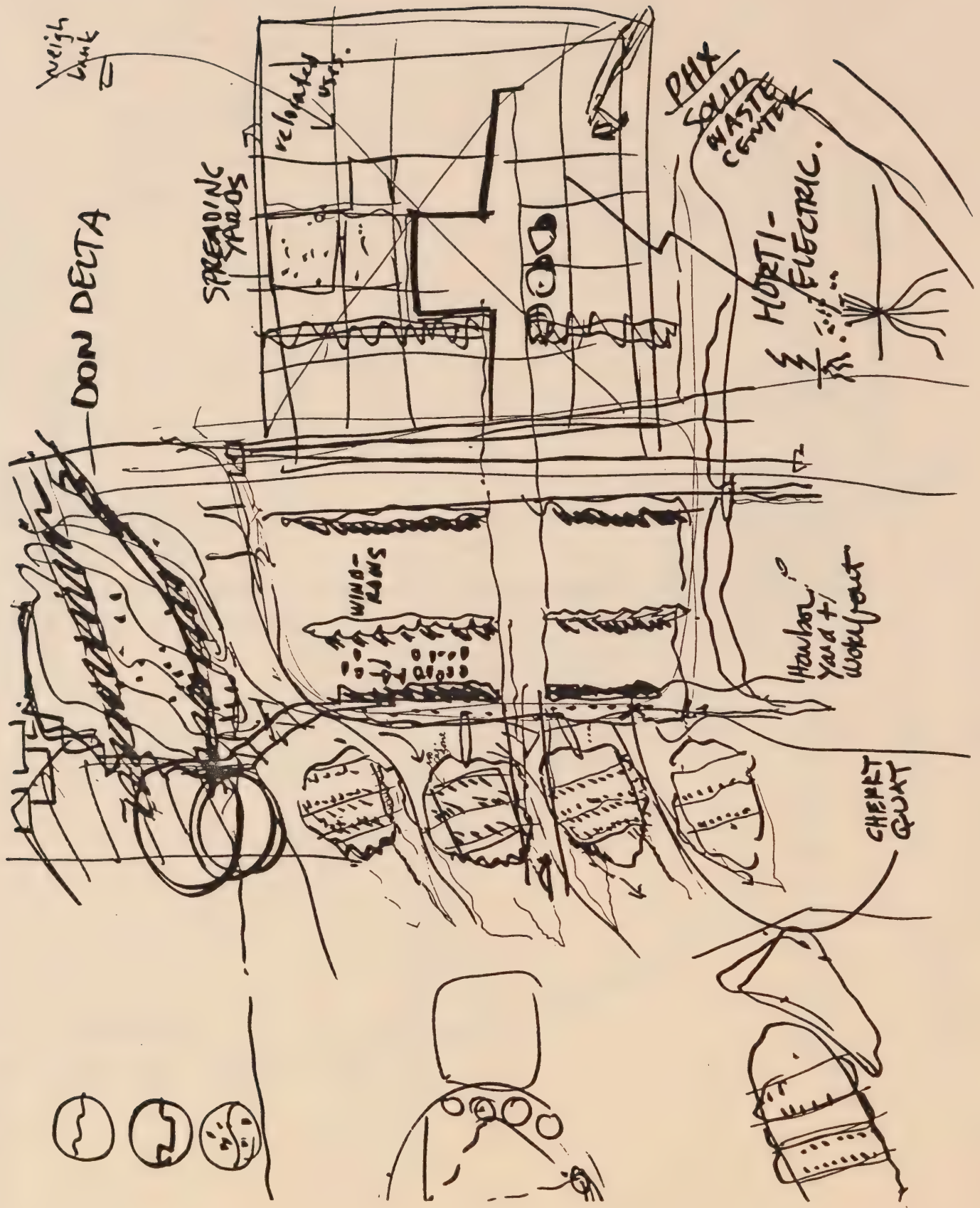
SCALE 1:1



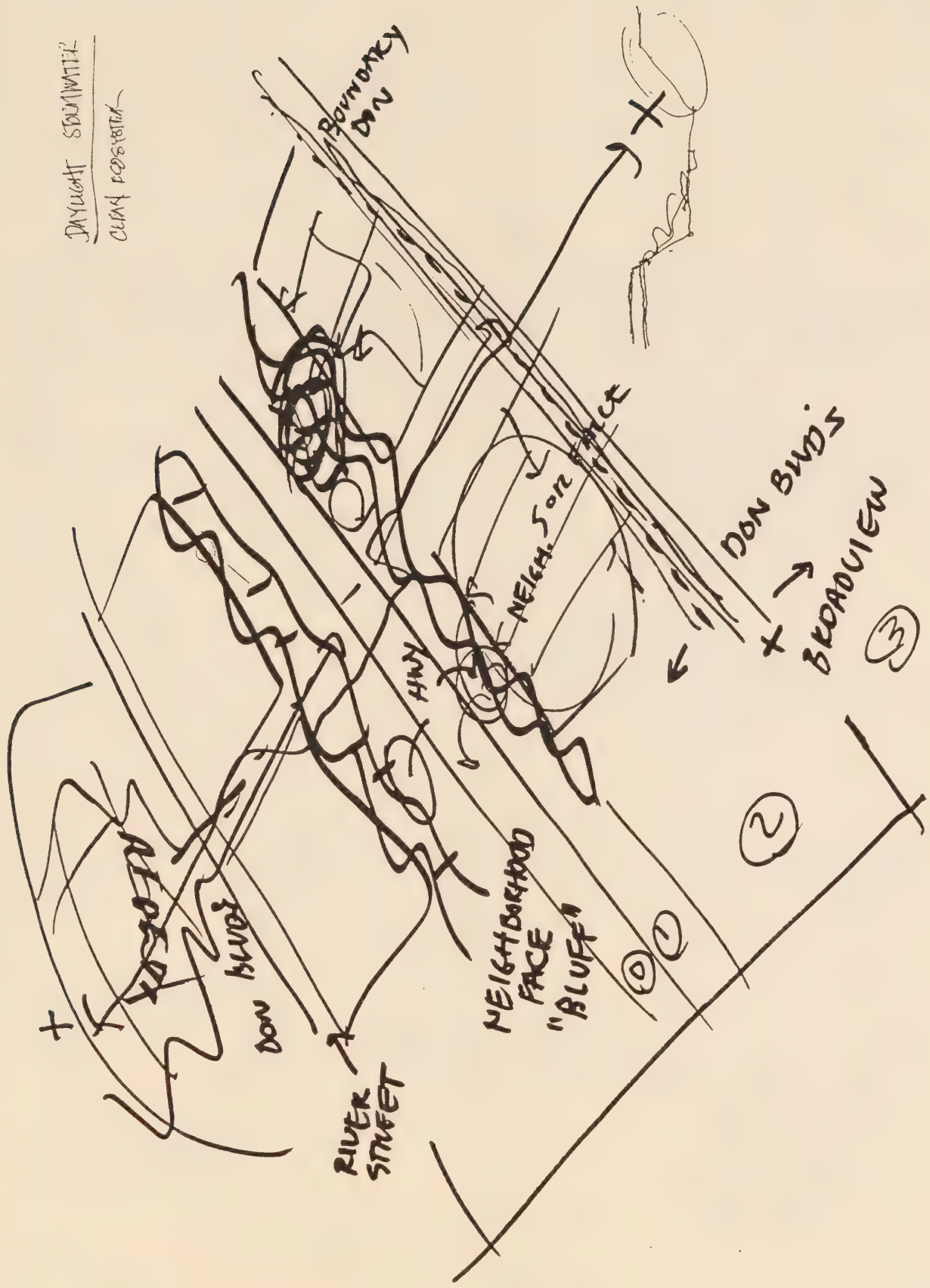


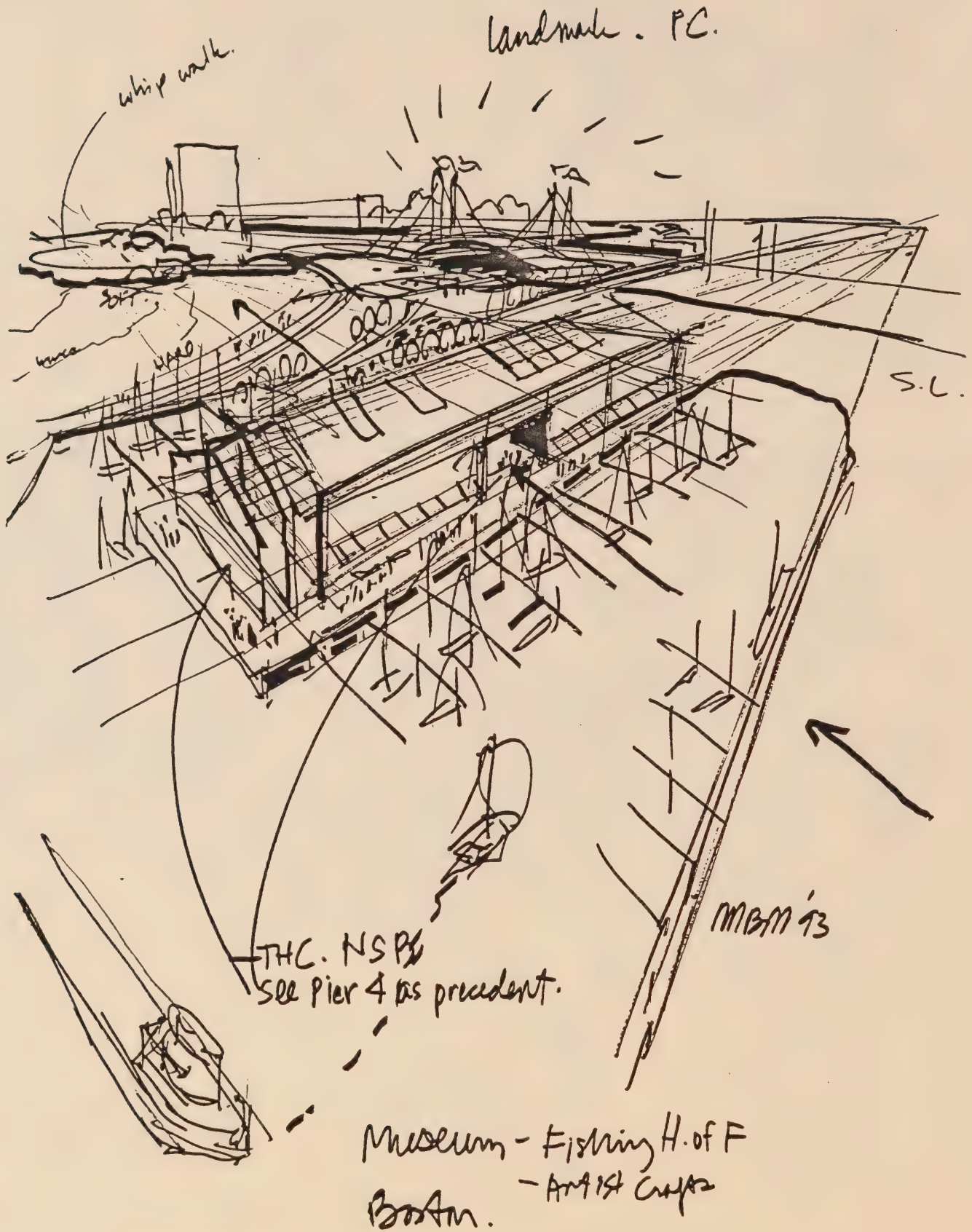
Centennial Industrial District Area (Port Union Village Community)





DAYLIGHT SUMMERTIME
CLOCK FORWARD





Big Picture

- visual connection N-S
- narrow trail along river double sided
- pedestrian bridge across river

① Longhorn.
60 Station park
Wickham 2-S.
JC Sudinger.

Mississauga Rd

Long
Unit.

Wanda

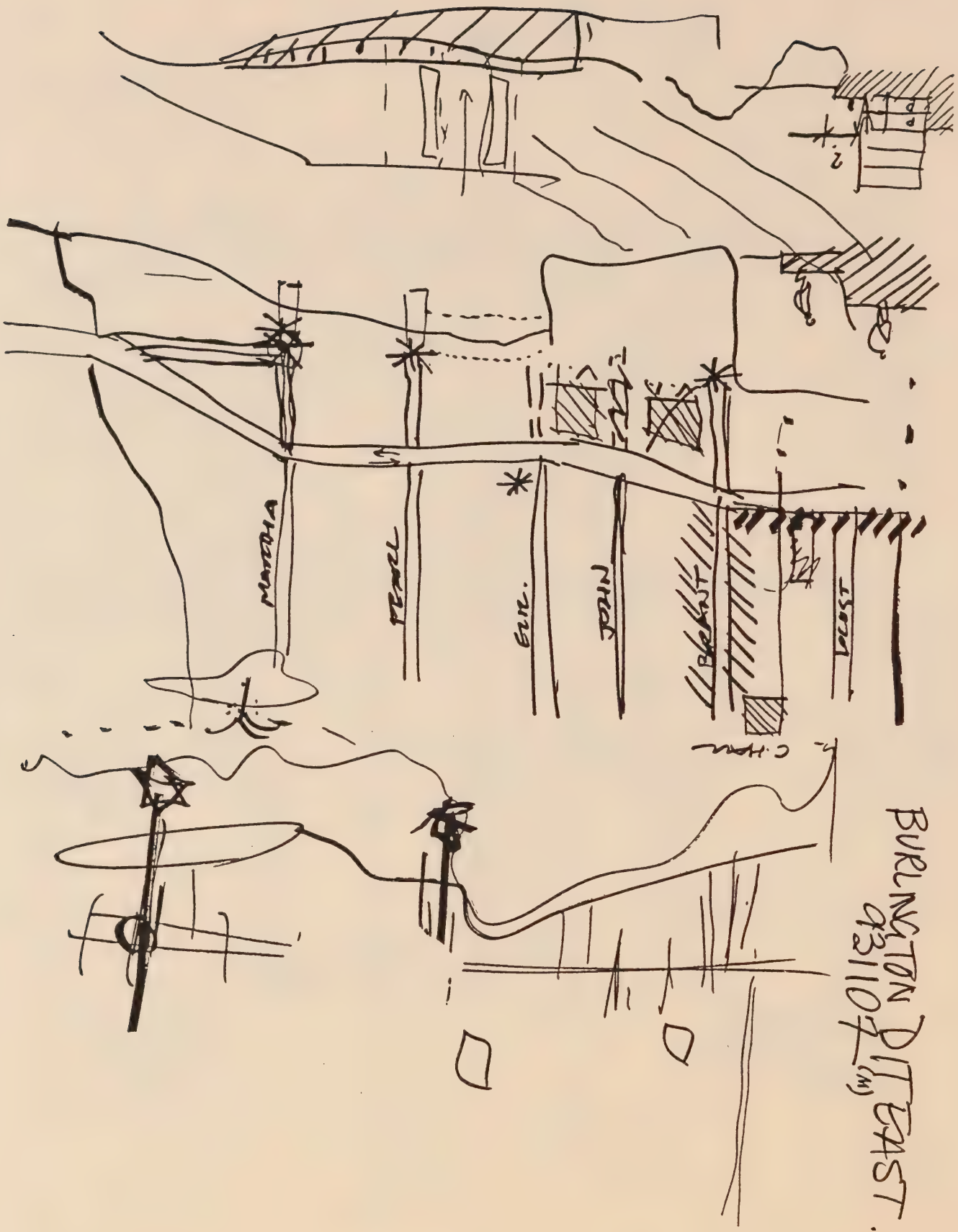
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PNT

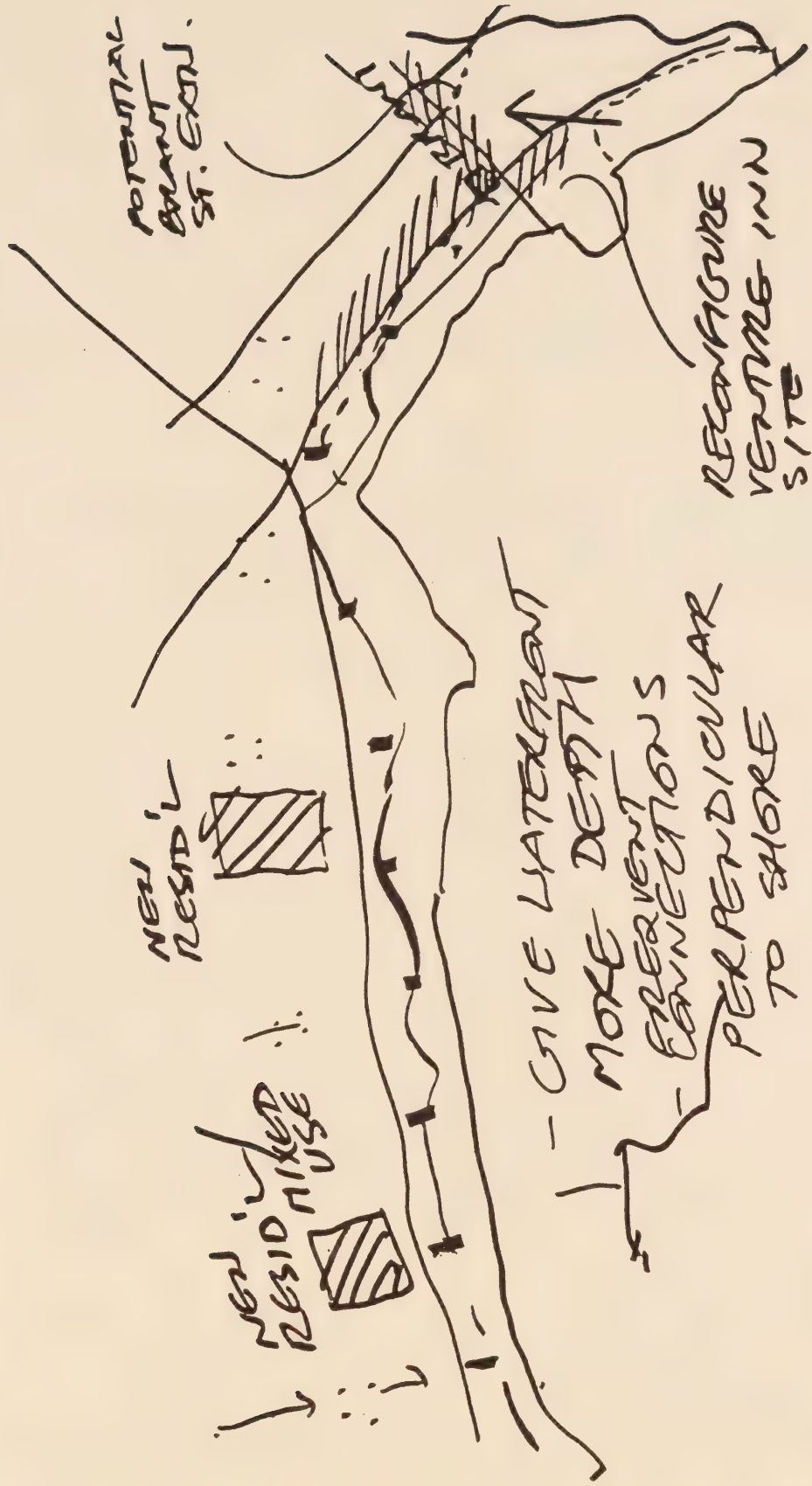
L. S. Siddons

St. Anthony
Sarch

X-Bandity



Burlington Downtown Waterfront East



Closing Plenary Session

This portion of the workshop was comprised of summaries of the workgroup discussions, the majority of which were presented to the larger workshop audience by the individual group discussion leader(s).

BURLINGTON DOWNTOWN WATERFRONT EAST

Diana Jardine and John Gartner

The redevelopment of Burlington's downtown is an exemplary effort for the many small downtowns being challenged to revitalize their waterfront edge. The planning and development process underway in this area is based on a unique form of public and private co-operation.

We acknowledge that "big bang" approaches to development are neither economically nor environmentally possible in this context. Development plans should be formulated so that they may be implemented incrementally, and be based on the premise that we ought not to change what does not need changing.

While strengthening the relationship of the city to its waterfront, economic development must remain appropriate to the local physical environment. Coastal processes and the local ecology must be carefully handled. The uniqueness of Burlington's waterfront — its history, diversity, and quality of place — offer a strong basis on which to build future waterfront development.

PORT CREDIT HARBOUR

Eha Naylor and Alex Murray

At present, the harbour area is unremarkable and relatively featureless. Because of inter-governmental land ownership negotiations, the eastern

harbour remains in an underdeveloped state with little public access. It does, however, have a rich industrial, commercial, and recreational history which should be built upon in future development.

The Credit River forms the focus of the harbour area. Regeneration of the river, including restoration of natural areas upstream, naturalization of the west harbour lands, and connection of passive recreational uses, should be part of any redevelopment plans for the harbour.

Urban development would most appropriately be located in the eastern harbour lands. Here, the focus should be on bringing commerce and vitality back to the harbour. Boating and recreation-related uses should be encouraged to promote local economy, which is marine and tourism related.

The St. Lawrence Starch property is an important element in the revitalization of the harbour. The discussion groups suggest that development there maintain a public water edge continuous with the eastern harbour, allow views of the water from within the development, be low-rise in form, and maintain the industrial use, history, and character of the traditional waterfront.

LOWER DON LANDS

Mark Wilson

Discussion groups felt that it is important to include consideration of the Toronto Islands in developing a strategy for this area, because they are an integral part of the context of the site. We should explore ways of bringing people into the Don Valley, including creation of look-outs and public accesses at the valley edges.

Water could be brought into the Lower Don Lands, by making use of the floodplain and by separating the western quays as islands. The development of green space should take priority in planning for new uses of these lands. Green space can be created to integrate wetlands and islands with existing industrial uses and new development.

SCARBOROUGH CENTENNIAL INDUSTRIAL DISTRICT AREA

Lorne Cappe

This group decided to broaden its original focus to consider the natural environment, regional significance of the Centennial site, and the future of Lawrence Avenue. Locally, development should be structured by Highland Creek, the Rouge River, and Lake Ontario. Use of appropriate portions of the river valleys by pedestrians can connect people with the history of the natural landscape.

Development should connect with the local area by creating a transportation and shopping focus, as well as a variety of work opportunities. The area is regionally significant as a major transit node, and could be an ideal site for somewhat higher density and intensified development.

However, the railway is an impediment to public safety and enjoyment at the waterfront. All levels of government should work together to solve this problem.

OSHAWA HARBOUR AREA

Noel Hutchinson

Oshawa Harbour is a diverse landscape incorporating several natural areas, including Second Marsh and the creeks, as well as more than 150 years of human settlement. Oshawa itself is not, however, a waterfront city. Its downtown is more than two miles from the harbour area. At present, Oshawa Harbour is used mainly only during the summer months. A residential component to development, as well as upgrading the marina to make the wharf edge a public place, can help to create year-round activity at this site.

Comments from the Design Panel

I was interested in coming to Toronto because this is an environmentally conscious city, and this workshop is based on a strong idea about environment and city. We are very proud of this notion in Minnesota, too, but we have not paid much attention to it lately in the development of our own cities.

There are a few themes I would like to address as we end this workshop. First is the question of design. We need to make a distinction between two things: the activity of defining questions; and the act of making things. It is always pleasing to see an idea expressed in actual works, but as designers, when we translate ideas and futures into physical form, we often don't pay much attention to definition of the problem.

To design is to make selections — to look at "this", but not "that". Working from an ecosystem base is a new challenge, because we have to reorganize the way we think about planning and design when we build community.

In practice, we start projects by thinking about design, but we soon reframe our questions in planning terms. Yet design is an inexpensive way to model the consequences of our decisions. We need to take our dreams and give them form, and then analyze them to identify the financial and implementation issues that arise out of our design model of the future.

The Waterfront Regeneration Trust gives us a powerful opportunity to take the intersections of these issues and create a framework for realizing our dreams. It can be a table around which we can all sit and discuss the issues.

Finally, I believe that we ought to become less preoccupied with "green" when we discuss planning and design in relation to ecosystems. We need to understand that linking people, places, and nature is a much more

substantial idea. As planners, designers, and entrepreneurs we are building a cultural infrastructure that must provide equity and equal access to the benefits of a place. Cornell West recently wrote a profound essay that talks about American neighbourhoods which are so deteriorated, and where the ecology is so depleted, that people have lost the "cultural armour" to deal with the ordinary pounding of everyday life. By building "proper" ecosystem-based frameworks, infrastructures, and connections, we embrace nature and create the balance that makes the everyday livable. This, I believe, is where design makes a place for itself.

Ken Greenberg
Berridge, Lewinberg, Greenberg Ltd.

Comments from the Design Panel

Many people have asked if there is a hidden agenda to this workshop, but the premise was really very simple: if people were willing to spend two days together dealing with the tangible, exploring real places with fresh eyes, they would have the experience of reconciling the apparently opposite. They would deal with complexity in three dimensions and with the real attributes of human settings. It is fair to say that our hunch was right, and that the activity that brought all of these things together was design.

This process is just a sample of the work involved in the design of cities, but what we have been doing clearly differs from recent practice. In practice we armour ourselves in rules, standards, and norms. The places in which we live are not deliberate creations, but by-products of those conventions. In our important investment in the future we have substituted conflict, process, and rules for the creative path.

The design of our cities can be seen from such a historical perspective. We have an enlightened vernacular of domestic architecture and urban design of neighbourhoods, but when thinking of the city at the largest scale — which is what the idea of returning to the watershed with fresh eyes is all about — our way has been difficult.

For instance, in 1788 a plan of Toronto was drawn up by a military officer, envisioning a new city like a Savannah, Georgia, or a Philadelphia — a city of squares and civic spaces, and ideas about how to meet the waterfront. Instead we have the ten blocks laid out by Governor John Graves Simcoe, based on surveying, with an idea no more grand than the infinite repetition of the single lot.

In the 1920s we had the Guild for Civic Art, among other institutions, which looked at different ways of restructuring the city. Instead, we got a

road alignment plan by traffic engineers, which joined subdivisions and concession roads in a quasi-grid.

More recently, we have seen the same conflict between exemplary efforts, such as the St. Lawrence neighbourhood movement, and the difficult experiences with Harbourfront, the Etobicoke waterfront, the Spadina LRT, and the Main Streets initiative. We have been traumatized, and have lost some confidence in our ability to make good places.

We have to confront this experience honestly and move on. This workshop clearly demonstrates the potential to move on and restore design, as a creative collective act, to its proper place in our way of approaching the future. In order to do that, we have to improve our literacy of the city. We have to reallocate our resources so that we spend more energy thinking creatively about the future and less energy in conflict.

Comments from the Design Panel

I came to this workshop with a lot of hope. The development community, indeed every sector of the economy, is in substantial difficulty. Our economy has shifted fundamentally. I was hoping this group would begin to reexamine its role in development, and in the changing economy.

Our generation is lucky to have lived in a wealthy community, a wealthy nation. We have had some wonderful successes in developing our city. As a result, Toronto has become a strong and interesting place in which to live.

We are in a new paradigm now, however. The development community needs a clear set of objectives. We are attempting to re-integrate our city with its waterfront; to repair ecosystems; to preserve an industrial base; to accomplish economic restoration. Many of these objectives conflict with each other. Because we have been unable to effectively define objectives publicly, we are at a stage where we are being pushed into the expedient, the mediocre. We are unable to innovate and take risks because, as professionals, we lack the credibility. Design and development professionals are now but a few of the many voices being heard in the development of our city.

We need to be clear about our priorities in order to communicate what we are proposing and why. Designers understand development objectives implicitly, and are capable of making them clear to everybody involved in the development process. Design professionals can and should be a coordinating force in this effort.

Detlef Mertins
University of Toronto

Comments from the Design Panel

I want to underscore some of the ideas expressed by other panelists by talking about the shift of paradigm in urban design that this kind of workshop is helping to make. In many ways, I think that we are continuing a transition, which has a history of some 30 years now in Toronto, from a modernist, technocratic, top-down approach to planning and design to a post-modern, local-based, and participatory one, one that takes design to be a cultural activity.

We are not inventing new norms and forms in the manner undertaken after the Second World War when suburban development standards were first set, with their rigid hierarchy of roadways, open space requirements, minimum lot frontages, and new building types such as shopping centres. These modern suburbs emerged as a clear and integrated model of development through the co-ordinated efforts of developers, planners, and the providers of infrastructure, and have been institutionalized in the regulatory system that we have inherited.

Our workshop started with a different perspective. We began, not with the idea of replacing old norms with new ones, but with discussions about specific places. We are concentrating on civic sites that are very complex in nature, and do not lend themselves to the application of universal rules and standards, regardless of what those norms may be. This is one of the implications of ecosystem-based and participatory approaches to planning and urban design. If we want to pursue this kind of work in practice, we are going to have to adjust the regulatory framework and the market expectations that go with it to nurture the re-evaluation of local specificity.

We are also going to have to co-operate with non-professionals in ways that draw them into our professional activities, that educate them about all the things needed in planning, design and development. We must

remember that we are contributing to the formation of particular places for particular people.

As designers we were also given the challenge during this workshop of aiming at artistic achievement. This is not, as some might think, incompatible with these other objectives. Here and in other cities, it has been possible to create things of artistic quality that fit the place and have cultural resonance. But this can only be accomplished by looking and listening attentively.

I want to conclude by making a suggestion about the usefulness of design competitions in the process of urban development. Competitions present an opportunity, in the early stages of organizing them, to draw the public into design discussions, crystallize ideas, and articulate public goals and objectives. With all that in place, the competition process then allows designers to work on a solid mandate, creatively and experimentally, and to aim their efforts to the highest level of accomplishment.

The technocratic framework in which we once dealt with urban issues has been replaced by a cultural framework. Competitions, as cultural events, are suitable to the way we now deal with urbanism. We need these kinds of events to bring people together and use their energy to facilitate good design.

Summary and Closing Remarks

There is no single large entity that fixes things for us on a daily basis. There is no room where all things are revealed. The process doesn't get much better than this. There are no people gathered in this City, or on this continent, who are any better than the 200 or so people gathered here.

We wanted to find out what design means. Our objective was to bring designers and non-designers together to discuss how design can link people, places, and nature. The last time a discussion of this sort brought together government and the people was in the first decade of this century, when it concerned Toronto's central waterfront corridor. Out of the discussion, and out of a public referendum, came the Board of the Toronto Harbour Commissioners, which implemented a plan for the future of the City. Three or four generations of Torontonians have been able to benefit from that discussion.

Now the subject is design. We ask what it is, and what is its role in our work? How does it fit into the decision-making process? Places are important to people — they are affected by the physical structure of the city in their everyday lives. Cities are not just connections for people going to and fro, but are where people live. Design is fundamental to linking people, places, and nature, and must therefore be an integral part of the process of making waterfront places.

This is the first meeting at which people have joined to discuss the design of a waterfront that spans 275 kilometres (175 miles). This is the very beginning of a program to bring alive again an understanding of the importance of what we are doing. Thank you all for coming, and thank you for your individual and collective contributions to this workshop.

Appendices

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APPENDIX 3: WATERFRONT REGENERATION TRUST PUBLICATIONS

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2. *Wetland Park and Open Space System, Phalen Village.*
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4. *IJ Embankment Redevelopment Plan, Amsterdam, 1991.*
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5. *Map of Garrison Creek.*
Brown and Storey Architects.
6. *Martin Goodman Trail.*
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7. *Martin Goodman Trail.*
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8. *Space sensitivity: Hadrian's Villa at Tivoli.*
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9. *Five Places-in-the-Making on the Greater Toronto Waterfront.*
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G. Grice.
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*Out of print. These publications are available for reference at the Canadian Waterfront Resource Centre.

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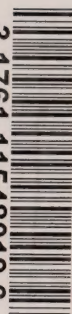
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